News: The ironies of Proposition 2½ in Chelsea Lifestyle: The forgotten history of birth control

THE BOSTON BOSTO

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Boston's largest weekly
Four sections
120 pages



MARATHON '81



A special section, including a guide to the front runners

THE LIFTOFF AND BEYOND

SPACED OUT

by Margaret Doris

APE CANAVERAL — It could easily be the set for a science-fiction movie. Floodlights, one billion candlepower's worth, bathe the space shuttle Columbia in a ghostly glow. Towering over the scrub palmettos, the spacecraft is about two-thirds the size of the Saturn rockets that hurled Apollo toward the moon. But the 3.7 million tons of fuel it contains is enough, in the unlikely event of an explosion, to sear the bleak landscape for a mile in all directions.

Three-and-a-half miles from Pad 39A, across the gator-filled Mosquito Lagoon, is the 525-foot-high vehicle-assembly building. In its huge shadow are the VIP

and press stands.

Central Casting has been at work here. In the press area, wearing a mustard-colored jacket studded with space patches and a NASA press pass, stands Buck Rogers. By profession an insulation contractor, Buck is a special correspondent for the Deckersyille, Michigan, Recorder (circulation 3000). Buck and Recorder editor Lloyd Buhl met in a barber shop 10 years ago, and Rogers has been covering space shots for the Recorder ever since.

"I think I'd be interested in space even if my parents hadn't named me Buck," the reporter says.

Over in the VIP bleachers sits Star Trek's Lieutenant Uhura, Pith belmeted and sunglassed, Nichelle Nichols now recruits women for the space program.

Just to make certain all goes as scripted, the dynamic duo of George Lucas and Steven Spielberg is stalking the beaches. Lucas and Spielberg are dressed in identical NASA hats and sunglasses.

California Governor Jerry Brown wanders over to reporter Mary Bubb, who is modeling a blue pith helmet topped by an Orbiter space model. "That's a nice hat you've got there," the governor offers. Bubb beams.

Inside the NASA information center, legions of public-relations people are turning out hundreds of press releases, making imperishable everything from the type of towels aboard the shuttle (six cotton ones, measuring 46.6 by 68.8 centimeters) to the revelation that co-pilot Bob Crippen has never seen Star Wars.

Helicopters, ferrying bigwigs to and from the networks' temporary studios, look like red-and-blue fireflies in the predawn sky. Beleaguered NASA PR people were delighted to learn that a contractor had installed ABC's studio backward, giving Frank Reynolds an exclusive view of the parking lot. Before five cranes were called in to turn it around, a NASA wag issued a press release deploring "yet another delay in (ABC's) trouble-plagued press-building project."

Dawn breaks suddenly over the Cape, as the large digital field clock counts the Continued on page 17

In Arts:

The versatile patrician
An interview with Gore Vidal

In your face
Lester Bangs takes on the Who

Neanderthal, man

Caveman' reviewed, plus Ringo on the record

'Cinderella' story

The Boston Ballet turns in a pumpkin

Talk of the towns



Proposition 21/2 in Chelsea

by Michael Rezendes

helsea hit bottom in 1973, and there could not have been a more dramatic finish to a quarter-century slide into urban decay and neglect. What looked like the end was signaled by an impenetrable plume of black smoke that hovered over the city on the afternoon of October 14, visible for 50 miles. On the streets, nearly 1500 firemen from 80 communities battled a blaze that began in one of Chelsea's many abandoned buildings. The fire raged well into the night, and by dawn, 20 percent of the city had been reduced to smoldering rubble.

It was an apocalyptic finale to a story that many say began in the late 1940s with the construction of the Mystic River Bridge, the monstrous span of steel that links Boston with the North Shore and cuts Chelsea in two. It was a time when postwar America was beginning to desert its once-vibrant cities in a headlong rush to the suburbs, a time when people were too busy building new lives to object very strongly to the destruction of their old neighborhoods, a time when protest would have seemed out of place.

"Nobody was happy about the bridge," recalls city clerk John P. Dalis, "but in those days you didn't have the activism that you did in the '60s and '70s. People were busy just trying to establish themselves, breaking the proverbial family jewels to get ahead." The bridge greatly encouraged the flight to the suburbs; Chelsea's population plummeted from more than 40,000 at the time of the war to less than 30,000 when the 1973 fire erupted.

But Chelsea would rise, phoenix-like, from its own ashes. With the election of new political leadership in the form of a young, aggressive mayor in 1975, the city began to try to put itself back together. Mayor Joel M. Pressman and his aides went marauding through a maze of federal and state agencies and came back with enough money to begin revitalizing the downtown section of the city. They



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Pressman: "I still support 21/2."

also were able to put together a number of deals in which they used government funds to encourage developers to renovate some of the city's structurally sound but abandoned brick buildings. A new shopping mall was built, Anheuser-Busch was persuaded to locate a distribution plant in Chelsea, and, after complex maneuvering and negotiations with 22 federal and state agencies, the city announced that a new development consisting of market and subsidized housing and a waterfront park would be built on the site of the old Chelsea Naval Hospital. From this development alone, the city stands to gain more than 800 new jobs, a new neighborhood, and millions of dollars in additional revenue.

Construction on the Naval Hospital site is not scheduled to begin until later this year, but a walk down Broadway, the city's main drag, is enough to let anyone know that Chelsea is on the rebound. Reconstructed sidewalks and newly planted trees line the city's main business artery. Many storefronts have been spruced up with help from the city, and two old brick buildings are being renovated into housing for the elderly and handicapped. But the new Chelsea is no

Quincy Market II. The high-class haberdasheries and cafes that characterize new development across Boston Harbor are largely absent here. The businesses on Broadway are, by and large, the ones that were here before the revitalization got under way. And although many of the brick row houses near the city's waterfront are being purchased by the same 'gentry" that has been responsible for displacement in Boston neighborhoods like the South End, the people of Chelsea remain a racial, ethnic, and economic mix that fits anyone's definition of the American melting pot. Spanish can be heard at all times on almost any busy Chelsea street, and groups of whites and blacks are frequently seen walking down the same side of the street. Indeed, for anyone accustomed to the racially segregated neighborhoods of Boston, a walk through Chelsea offers refreshing evidence that racial tolerance and respect for ethnic diversity can be real, and not just the fantasy of a few misguided liberals.

Proposition 21/2 poses a serious threat to Chelsea's remarkable rebirth. Like most of the older communities in Massachusetts, this city is overly dependent on the property tax to pay for its services — the tax rate is \$245.40 per \$1000 of assessed valuation, but after property values are equalized, it is the second-highest property-tax rate in the state, after Boston's.

The tax-cutting measure, which was approved by Chelsea voters last November, 5864 to 3041, requires in effect that cities and towns tax property at no more than 2.5 percent of its fair market value. Municipalities that now tax property above this rate are required to reduce their property-tax levies by 15 percent a year until they reach the 2.5-percent level. According to the state Department of Revenue, Chelsea is now taxing property at 37.5 percent of its market value. Thus, complying with 21/2 might well mean eight consecutive years of 15-percent reductions in property-tax revenue. If the inflation rate were to reach, say, 15 percent per year and the city were to find no other sources of revenue, the budget cuts would reach 30 percent a year.

"After the second cut, the city would no longer be operational," says city assessor John Sullivan. "You're not an existing community after something like that. You might as well dissolve the city as a corporate entity." Despite his opinion of Prop 2½ today, Sullivan readily admits to helping pass the measure. "I'm sorry to say I voted for it," he says, "but I misconceived the results. I thought it would direct the governor and the legislature to correct the inequities in the tax structure. I mean, the real-estate owner is paying an excessive share of the cost of governor and the legislature was to enact legislation to correct the situation, but they're not doing that."

A number of the city's elected officials

A number of the city's elected officials are more sanguine about the effects of Prop 2½ on Chelsea, though also more vehement in their criticism of Governor Edward J. King and the rest of the people who work under the Golden Dome. To absorb the mandated 15-percent cut in property-tax revenues, Pressman is proposing to cut the city's \$21 million budget for fiscal 1981 by almost \$5 million. "There is no doubt that Prop 2½ is going to have a major effect in Chelsea," he says. Because of such unavoidable costs as MBTA and MDC charges to the city, the mayor says, the city will be cutting more than 15 percent of its budget. "Fifteen percent is not correct," he says.

"It will be a lot more like 22 percent."

Cynical observers say that Pressman deserves whatever he gets under 2½ because he, like other politicians, supported the measure. But Pressman isn't doing much crying. He has no regrets about his support for 2½ and remains upbeat. "I still support 2½," he says, "and I think the people of Chelsea would still vote for it if the election were held again today. What you're hearing from now are the vested-interest groups. I don't think you're hearing from the people who voted for 2½."

But Pressman cannot be accurately described as a gutless politician bent on catching whatever wind may be blowing. On the contrary, he is a creative policymaker who plans to use Prop 2½ to Chelsea's advantage, and then to help see that the measure is amended. "I've put nine-tenths of my time into this and I think there are going to be some very positive aspects to 2½," he says. Like bidding binding arbitration for municipal unions a fond farewell. Like saying good riddance to fiscal autonomy for the school department. Like raising user, license, and water fees to more realistic levels. "We're going to have a lot more leverage managing the city," he says. "The second year will be impossible. But this year, we're going to be all right."

Despite the horror an initial glance at the Chelsea budget under Prop 2½ portends, there are reasons why the city is in a unique position to withstand the shock, at least temporarily. First, the city's bonded indebtedness is among the lowest in the state — an ironic benefit of decades of decline. Other than a small satellite fire station, no municipal buildings have been constructed for years; consequently, the city has borrowed little money and has few debts. This June, the city's bonded indebtedness will be just over \$1 million, and should be down to a mere \$790,000 by June of 1982.

Continued on page 13

Insider by Alan Lupo



Truth and (serious) consequences

very year, I try mightily to avoid the inevitable anger and depression of tax time by ruminating on that old patriotic standby, which goes something like this. "Sure, we're paying through the nose, but look what we get for it — the church or synagogue of our choice, freedom of assembly, no quartering of Redcoats in the house...."

This rationale, though still true, was beginning to wear thin until I read about the food fight. Animal House, of course, popularized the food fight; the movie version was funny enough to prompt adolescents in public schools across the nation to hurl weenies and flick peas at one another. Some cafeteria monitors failed to laugh, and some kids stayed after school. A truly American punishment.

More recently, a student at Pristina University in Yugoslavia heaved his tray of food on the canteen floor, because, he announced, it was no good. In the commons of any American university, nobody would have looked twice. In Yugoslavia, the incident prompted a series of riots by ethnic Albanians. The scorecard read 11 dead and 57 wounded. A Communist Party official said the whole affair smacked of "nationalist, irredentist, and counterrevolutionary overtones."

One message is that if you happen to live in Yugoslavia and you can't send out for Chinese food, you better eat all your peas and no watching state television until you finish. Another message is that the ethnic rivalries that were expected to surface after Marshal Tito's death may now in fact be doing so. A third message is that even though Yugoslavia is friendly" to the United States and is one of the more "enlightened" dictatorships, it can come down pretty hard on those who deviate; as such, it should be more proof to American leaders that there is precious little difference between totalitarian and authoritarian regimes, left or right, and would the Reagan pseudo-intellectuals please stop niggling over that

I spent about 48 hours in Yugoslavia once, most of it aboard the infamous Orient Express. I spent an inordinate amount of that time watching customs officials, dressed in baggy Russian-style military uniforms, give their countrymen a hard time. I could not discern any

glaring difference between them and the Guardia Civil I had been watching for three weeks in Franco's Spain, except that the fascists, frankly, dressed better. (If one's into style, fascist uniforms have it all over commie duds.)

Tax-paying time reminds me that I am helping to pay the salaries of our secretary of state, ambassador to the United Nations, and other bigshots who've been insisting that right-wingers may be venal and may kill American nuns, but what the hell—any port in a storm, right? This philosophy, which is a very old and generally unsuccessful one, is part of a larger way of thinking, in which the Reagan administration implies that we are a regular bunch of Winnie Churchills, we are, fighting practically alone against hundreds of evil forces who get, if not a road map, at least general directions from Moscow secret service.

There is, undoubtedly, some reality to this argument, but by the time varied spokesmen in Washington and overseas complete their on-the-record and background statements, by the time the media parrot the latest and most breathless messages, the "realism" turns to para-

Once our foreign-policymakers embark on a course of opposing those evil forces everywhere, it is increasingly difficult to find a good rotary and do an intelligent U-turn. So we read very recently of Secretary of State Alexander Haig's warning Syria that if it continues to lean on Christians in Lebanon, it will invite "more serious" consequences. A few days before that, the Reagan administration warned the Soviet Union that an invasion of Poland would reap serious consequences. And before that, our government warned Cuba and Nicaragua and others that further arms shipments to guerrillas in El Salvador would lead to serious consequences.

Such are the hallmarks of our mature foreign policy, unequalled, perhaps, but by the pronouncement of the previous administration that the Russian invasion of Afghanistan was truly just the most terrible crisis in world affairs since World War II, or something.

In fairness, we are only 205 years old, as a nation, which is not very old as nations go, but I still wonder why, in all that time, we have not been able to convince ourselves that the world is a fairly

complex place and that the nations which make it up are often collections of varied interest groups — to put it politely — who often differ with one another in open warfare. Neither we nor the Russians can impose some neat and clean solution to these endless conflicts, any more than could the Roman or British Empires, each of which had more experience at this sort of thing than we. That we cannot do so should not prevent us from using political argument, moral suasion, or economic aid to further some greater good. The trouble is that we don't stop at that. We run around the globe, point to every street fight, and warn of serious consequences.

The media are perfectly willing to play handmaiden to this erratic fire-chasing school of foreign policy, for the media understand their American public all too well. We crave the simplicity of confrontations: let someone begin a discourse on the subtleties of the Mideast or Central America, and most of us tune out. Wake me up when the crowd re-forms at the gates.

When, for example, was the last time your read or saw something significant about Iran? Shortly after the American hostages were freed, Iran ceased to exist for most of us. It's still there (I have it on good authority), and it's still important to us, but I would bet that unless and until the Iranians or Iraqis resume a large-scale military offensive, we shall not trouble ourselves too much about that nation. And we can rest assured that if Iran somehow does something to muddy up our face, Haig or someone will warn the mullahs that if they persist, they will only invite serious consequences.

I'm beginning to worry that we'll soon run out of serious consequences. If we use up all our serious consequences on El Salvador, Poland, and Syria, what will beleft in our arsenal of rhetoric if somebody in Zaire should suddenly get pissed at American foreign policy?

"Keep it up, gentlemen, and you'll reap a harvest of stomping, yelling and spitting," our State Department will inform their Foreign Ministry. Unless our Rapid Deployment Force suddenly numbers in the hundreds of thousands and we have invented transport planes that can deliver more than one tank at a time, I think maybe we should cool it a little on the serious-consequence front.

We simply cannot be everywhere at once, and even if we should manage the logistics of such a feat, we are not mature enough to know what it is we're supposed to be doing once we get wherever it is we're going. In Uganda, for example, do we side with the Madis or the Acholi? Do we say nothing to Great Britain about her troops in Northern Ireland; do we pressure that ally to get those troops out, as some Irish Catholics have demanded; or do we quietly hope they remain to keep Protestant militants from slaughtering the Catholic minority?

There's only so much bluster the rest of the world can take, from us or anybody. Theodore Roosevelt did not suggest that we speak shrilly and carry a big stick. Speak softly, he urged, though he didn't always follow his own good advice. As a nation, we must learn to look at the blustering of our leaders the way the targets of such bluster see it. It's not as though we've never been targets ourselves: when Iran sporadically threatened our citizens with death, American attitudes hardened; we did not become, as a people, more understanding of the trauma that caused the Iranian revolution.

The blustering seems to be a symptom of the rigidity that has always infected our foreign policy and now seems to dominate it. Rigidity is doomed to failure. We should have learned this in the decades of Korea and Vietnam, but we did not. Perhaps we can more easily learn it from the discomfort of the Russians.

The Soviets are now in their second full year of guerrilla warfare in Afghanistan. One must never be too rigid in Afghanistan. And now, in what must be one of the cruelest of ironies for any communist with a sense of history, the Soviet Union attacks a Polish coalition of factory workers, farmers, and intellectuals as subversive and dangerous to the socialist state.

Two great powers, each with the power to destroy the earth, bluster and foam at the mouth like a couple of adolescent street toughs. Each bullies its own neighbors and then turns to castigate the other for doing so. Let one Latino be uppity about the power of a US bank, let one Polish shipyard worker question the authority of the state, and each superpower parrots in its own language the rigidity of that Yugoslav official who spoke darkly of "nationalist ... overtones." This kind of foreign policy, I fear, can only bring us serious con-

ERNESTLY

is required.

It is interesting how little of Paul At-

tanasio's review of the letters of Ernest

Hemingway (April 7) is actually review.

His review is really a pretense for a tirade

against the popular (and, necessarily, de-

based) view of Hemingway's career.. A

stricter attention to Hemingway's oeuvre

Hemingway's work is an exploration of

the code of conduct that Attanasio dis-

misses as a triviality. Arguably, it is the

responsibility of any literary operator to

proffer such a code, a guide to action. I

don't think Attanasio's superficial

What is important and essential in

does, as some sort of Mickey Spillane or Dashiell Hammett posturing is critically irresponsible.

Also, Attanasio's criticism of Hemingway's prose style - as emotionally unrevealing - betrays an ignorance of Hemingway's intent. What is not said is as important as what is said. It is arguably a better way to express powerful emotions.

Michael Sharon Medford

I think the kick-off into Paul Attanasio's piece on Hemingway (April 7) was absolutely rotten, and it made me question both the personal and professional qualifications of the writer.

Certainly Hemingway is open to criticism personally and professionally, but Attanasio certainly has not the taste or judgment to do it.

It didn't shock me - it just pissed me off for such a wimp as Attanasio to attack Hemingway after displaying such a gross sensibility. Hemingway was a giant and for all his defects he still is.

P.S. I enjoy your paper very much, but I think so often the writers of reviews get carried away with themselves and appear quite ridiculous and with poor taste and judgment. They seem to be very green, with more words than brains.

Erskine Gallant Chestnut Hill To Doug Simmons:

Regarding your review of the WCOZ album. I feel the record needs to be set straight as far as the station is concerned.

We solicited tapes from all bands in Boston. Staff members from WCOZ selected the best tapes from those submitted, and judges included Stephen Clean, Lesley Palmiter, and myself.

Our view of rock 'n' roll is by no means narrow, but perhaps your view is; if the criteria you set for playable music is an appearance at the Underground, music is music. Many of the bands on the local music scene deserve and get full support from WCOZ. We sponsor club nights every Thursday night at pubs all over Boston and give the clubs and bands involved thousands of dollars of free promotion each week. We also sponsor Sunday-afternoon concerts at the Channel with no age limit.

We play the music from our album in regular rotation. WCOZ is a powerful station with a huge Boston audience whose taste we reflect! Your obvious disdain for rock 'n' roll and lack of concern for impartiality indicates that you are an inadequate judge of what makes music a universal language.

Jane Norris Promotion manager WCOZ

BEATEN DOWN

This letter is being writen in regard to the review written by Doug Simmons about the WCOZ Best of the Boston Beat Vol. II album (April 7).

First of all, Doug Simmons, you have a tremendous inability to separate your personal feelings toward WCOZ's station policies from the job at hand, which was to evaluate the quality of the music on the album.

Secondly, you talk about 'COZ being sexist. Look in the mirror! It is beyond my comprehension how you could come up with statements such as, "The other 10 bands, more or less, want to screw, not English. She wants to cuddle." I don't find songs such as "America" by the Smith Bros. or "Fathers Son" by Mid-night Traveler to be the least bit sexist. As for my own song, "All I'm Waiting For," it was written for my infant daughter. But, it is obvious you would not stop to consider the fact that a song might have some other intent besides sex.

Thirdly, let me remind you that Lesley Palmiter, with the help of countless others, pushed to get the first Best of the Boston Beat album out, long before the scathing article which called 'COZ on the

Anne English

psychoanalysis does justice to Hemingway's deep and precisely expressed outcarpet was written in your paper. It is lining of such a code. While it is only a natural move that she would confashionable to criticize Hemingway for a tinue along the same lines to put out a second album. You cannot make me lack of "feeling," I think it is important to realize that Hemingway's work goes believe that so many people would spend so much time and energy getting this albeyond the mere detailing of human emobum off the ground simply to "allay the tion. Hemingway balances deeply felt convictions on death and suffering with a charges of sexism against 'COZ's resolve to create out of them a simplified programing. As for all the Boston Beat Bands, and coherent vision. As the career of Fitzgerald illustrates, one is not saved simply congratulations and keep working at it. As for Doug Simmons, decide whether by realizing that one is damned. you want to write about music or pol-Hemingway's despair was real and elemental (witness his obsession with itics, or maybe consider retirement. death), and to dismiss it, as Attanasio

TERRIFIC!

Now That Doctors Name It, It is Acceptable

It's interesting to read about the powerful evidence that makes cognitive therapy (April 14) more than just positive thinking: that a gigantic federally funded National Institute of Mental Health research effort is underway, and mental-health-care professionals are beginning to accept it. Hurrah! They're coming around! They really have no choice. It's about time we got to the root of our problems, which lies in the way people are conditioned to think. Attitudes are conditioned . . . attitudes are habits of thought.

People can change the way they think, and then consequently act. The way to change the thinking process is with positive mental conditioning. It's the same as physical conditioning, in that it is repetitive. You choose the positive thoughts you wish to become a habit, and then you think them over and over again. The way you think is how you act. There is nothing new about this process, except the latest label. Evidence comments from leading thinkers:

Conversation is the image of the mind. As the man is, so is his talk. - Publius Syrus

Our life is what our thoughts make it. - Marcus Aurelius

The mind is its own place, and in itself can make a heaven of hell, or a hell of heaven.

- John Milton

The greatest discoverery of our gen-eration is that human beings may alter their lives by altering their attitudes of mind.

- William James

Reconditioning is the changing of habits by relinquishing old attitudes for new ones. It is a process that requires constant repetition.

- Arnold Hutschnecker

- W. Clement Stone

I feel healthy, I feel happy, I feel

Take control of your own thoughts. If you don't, someone else will.

Choyce Cassidy

We welcome responses from readers. Letters should be typed (double-spaced) if at all possible, and they must include the writer's name, address, and tele-phone number. The last is solely for purposes of verification; only the name and town will be printed, and these may be withheld if there is good reason. All letters are subject to editing for space, fairness, literacy, and libel. All letters will be considered to be for publication unless the writer states otherwise.



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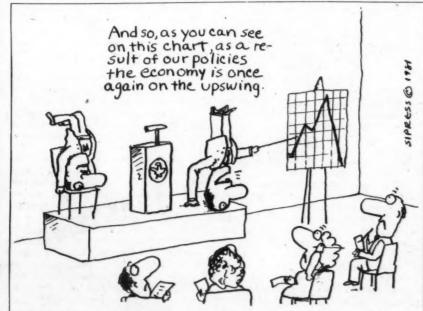
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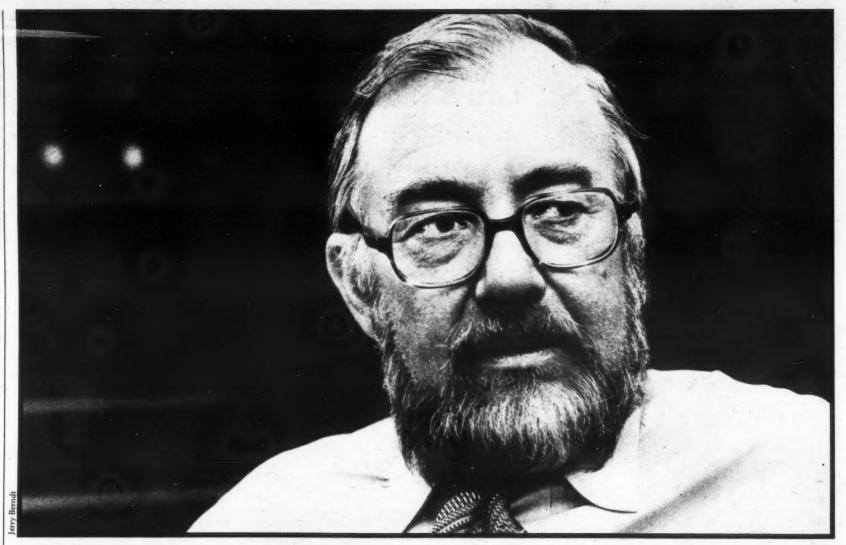
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Defining 'extortion' in the trial of James A. Kelly

by Charles P. Pierce

Could have been on easy street, Could have been a wheel. With irons in the fire and all those business deals. But the last of the bigtime losers Shouted before he drove away: "I'll be back as soon as I crack The one that got away."

- Tom Waits

he reporter was new in town. Just arrived, as a matter of absolute fact. The radio station she worked for had sent her to Federal Courtroom Number Two for the day. She had been tossed headlong into a case that had been building for at least five years, without the slightest familiarity with any of the principals, most of whom had long ago captured statewide notoriety. The reporter edged quietly down along the spectators in the front row. She sat down next to a bearded man. The bearded man seemed to know what was going on.
Former state Senator James A. Kelly Jr.

watched impassively as his lawyer bully-ragged a witness. "Do you mean to tell Two jury ...," the lawyer was saying. Two jurors' chins dropped to their chests. Their eyes jolted open again at the impact. The prosecutor scribbled. TV artists sketched. The judge stood at the extreme left of the bench, arms folded. The judge never stayed seated for very long.

Kelly had come a very long way. For eight years, he had been chairman of the Senate Ways and Means Committee, and had wielded the influence of that powerful post as often and as deftly as anyone in recent years. He was flamboyant and outspoken. Reporters who deplored his maneuverings flocked to his office; Jimmy Kelly was good copy.

Despite being elected from the south-

ern Worcester County town of Oxford, Kelly lived in Boston, maintaining several apartments and generally living the good life. He spent a lot of time at the Harvard Club, where he developed into a killer on the squash court. Among some waggish journalists and pols, he was known as Senator James A. Kelly Jr. (D-Ritz).

Squash court or General Court, Kelly's competitive instincts carried him far. He could be ruthless in pursuing what he wanted, ruthless enough to be called ruthless even when those objectives were noble in and of themselves. Squeakyclean politicians sought him out because he knew how to get things done for them just as well as he obviously got things done for himself. "He is loaded with compassion," says a source who has watched Kelly through the years. "But if he has to put a knife in you, he'll do it, because he has to." He was, in truth, one of the best friends human services ever had on Beacon Hill. When Kelly left office under a cloud of suspicion, in 1978, some of the state's more prominent goo-goos threw him a farewell party.

But they were not in the courtroom this day. Kelly was, and he listened as the prosecution attempted to prove that he had used his position to extort \$34,500 from the Worcester architectural firm of Masiello and Associates, which was founded by Frank Masiello and later owned by his brother, William. As Ways and Means chairman, Kelly had a substantial role in the preparation of the state budget every year. The prosecution was saying that the architects feared that not paying Kelly would cost them the lucrative state work for which they had been assiduously paying off various pols for

Many people believe that Kelly is better-prepared for the worst than other public officials caught in similar circumstances. "Jimmy is as tough a human being as there is," said one. "He's a fatalist. He always knew what he had to do, and went out and did it. He realized that somebody could pull the inside straight on him at any time.

Now, though, he sits and watches his lawyers work for him. His fate now rests with several dozing citizens, a judge who is precisely the reverse, and his lawyer's ability to riddle people with conspicuously faulty memories.

The new reporter in town nudged the bearded man. "Excuse me," she asked.

"But how much do they say this guy Kelly got, anyway?"

"Thirty-four thousand," Jimmy Kelly replied. "Something like that." The prosecutor rose once again.

ssistant United States Attorney D. Lloyd Macdonald had had a rough couple of weeks. The performances of his witnesses had ranged from the effective, to the marginally useful, to the foolishly bizarre. He had gotten into several wrangles with US Dis-trict Court Judge Joseph L. Tauro, including one memorable one in which Tauro cut him off with a baleful, "Are you disputing my rulings?" Macdonald was even upbraided by a US Marshal on one occasion for failing to rise while

objecting.

He also had problems with his delivery. His flat, Yankee voice carries no sparks. He claimed not to know the correct term for four people playing golf to-gether (he referred to it as "entering into a golf partnership"). Harried by repeated objections from defense counsel George McLaughlin, he tore up the language in an effort to frame his questions properly until the clauses began to double back on each other. Courthouse rumors sprang up that Macdonald was a good investigator, but weak as a trial lawyer; that he was great in the library, but not in the courtroom. Friends see this image as being rooted more in Macdonald's background than in his ability. He is one of the few people alive who can be said to resemble John Quincy Adams.

Macdonald's old-money bearing is not an act. He comes from a wealthy family, married a wealthy woman, and lives in a four-story townhouse on Commonwealth Avenue. A former Harvard football player, Macdonald began his work in public prosecution under Garrett Byrne, as an assistant DA for Suffolk County. He came highly recommended. James Vorenberg, the former head of the State Ethics Commission, vouched for Mac-donald's ability. He became the house WASP in Byrne's distinctly Hibernian operation.

During his tenure under Byrne, Mac-donald did extensive trial work on crimes of violence. He left Suffolk County to join the staff of US Attorney Edward Harrington several years ago. Since then, he has conducted successful prosecutions of a number of white-collar crimes, including the CETA fraud case from Springfield, and that of a crooked state inspector from Worcester. Despite his affluence, or perhaps because of it, Macdonald has remained in the public employ. ("Lloyd," says a friend, "can afford to live on a public salary.")

Late last week, Macdonald rested his

case against Kelly. He seeks to prove that Kelly had solicited \$500 per month from the Masiello firm for phantom "accounting services." That Kelly was being tried for extortion struck many observers as curious. Neither Masiello ever scrimped on the purchase of politicians: the notion that anyone had to resort to extortion to pry their money loose seemed tanta-mount to nailing Santa Claus for breaking and entering. Moreover, William Masiello had been a close friend of

Kelly's for many years.

But Kelly is charged with violating
Title 18: US Code: 1951, more commonly known as the Hobbs Act - under which, after three-and-a-half decades of judicial interpretation, the distinction between extortion and bribery has been

all but eliminated.

So when Macdonald angered the judge, disturbed the marshal, or tangled himself in syntax, he did so knowing that much of the usual burden of proof involved in an extortion case did not apply to the one he was attempting to build. A bill aimed at curbing labor racketeering, proposed by an obscure congressman some 35 years ago, has become the main tool by which federal prosecutors root out local corruption. Too often, after all, local law-enforcement agents are tied closely to those people they may later have to pursue; the field was open, and the feds rushed in. As Charles Ruff, former Watergate Special Prosecutor,

wrote in the Georgetown Law Review in 1977, "Like Nature, the federal prosecutor abhors a vacuum."

ot to be insulting, but let us say you are a state politician. I am a friend of yours. I give you some money for your campaign. A few months later, I need your help. You pull the proper strings, and some state business comes my way. A few months later, the Internal Revenue Service comes calling on me. My recent tax reports have made their computer gag. I am facing a considerable stretch in some rather unpleasant federal housing.

In a last-ditch attempt to avoid the slammer, I offer the feds a deal. If they go easy on me, I will give them you. I felt I had to give you that money, I tell the feds, because I knew that failing to do so would cause me to lose my state work. The feds write all this down. You wind up in court, charged with extorting

money from me. This is a simplified explanation of how the Hobbs Act works, but it is helpful in understanding the variation the law has rung upon the accepted, common-law definition of extortion ("Your mother's in a warehouse - send \$10 million now"). You did not threaten me. I gave you the money quite willingly. But if the government can prove that, by virtue of your public position, I felt that I must pay you off, you have committed Hobbs Act ex-

The Hobbs Act was born out of reaction. The Supreme Court had exempted labor activity from the Anti-Racketeering Act of 1934, and the Hobbs Act was meant to close this loophole. "Nowhere in the legislative history of (the) statute," writes Ruff in a lengthy analysis of the law, "is there any indication of congressional intent to reach corrupt demands for payment by local officials, or even a discussion of the problem." For nearly three decades, the act's potential as a weapon against corrupt politicians lay

Prosecutors seeking to use the Hobbs Act in this way faced a considerable legal hurdle. A 1965 Pennsylvania case involved a mayor who was charged with extortion under the Hobbs Act, and bribery under another statute. The court threw out the extortion charge on the grounds that the two offenses were mutually exclusive. "As a result," Ruff points out, "prosecutors felt that they faced an impossible task in deciding. whether to charge a local public official with obtaining a victim's property by use of fear, or with being the recipient of a voluntary payment made by one seeking official favor.

The issue rocked along without resolu-tion, until the case of *United States v.* Kenny in 1972. The government indicted John Kenny, the political boss of Hudson County, New Jersey. It charged him with conspiracy to obstruct commerce, claiming that he set up a kickback scheme with local businessmen "by wrongful use of fear (the heretofore traditional foundation for most extortion prosecutions), and under color of official right." The court instructed the jury that "Extortion under color of official right is the wrongful taking by a public officer of money not due him or his office, whether or not the taking was accomplished by force, threats, or use of fear." Kenny was convicted, and the court's ruling was upheld on appeal.

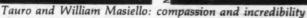
Prosecutors seized upon the Kenny ruling. Illinois Governor James Thompson, then US attorney for Northern Illinois, used it against Richard Daley's machine. And it was the threat of Hobbs Act prosecutions that "turned" several Maryland officials in the building of the case against Spiro Agnew. The Hobbs Act, in short, gave federal prosecutors an entree in the pursuit of systematic corruption and long-standing quid pro quo arrangements.

In recent years, some legal experts have begun to have qualms about the use to which the Hobbs Act has been put. The criticism generally comes on two levels: one, that the judicial interpretation of the act represents an unwarranted federal intrusion into local affairs, and two, that the kind of witnesses prosecutors employ in Hobbs Act prosecutions are generally knaves, swindlers, and crooks themselves, and that this makes for lazy prosecutors and indolent investigators.

Besides the political element mentioned earlier, federal prosecution of cases which seem to have little bearing on the federal government is generally a matter of expertise. The feds generally have more

In US v. Kenny, the court instructed the jury that 'Extortion under color of official right is the wrongful taking by a public officer of money not due him or his office, whether or not the taking was accomplished by force, threats, or use of fear.' The ruling was upheld on appeal.





money, men, and equipment than local investigators. But as Ruff points out, "Federal and state prosecutors have not been able to draw a line beyond which federal law-enforcement agencies will serve only in advisory or supportive

The second criticism is the more telling of the two, particularly in the light of ABSCAM and other investigatory hijinks. "Look how it's developed," said one attorney familiar with Hobbs Act prosecutions. "It's come full circle. They don't even bother using it against organized crime any more. They're really getting carried away with this 'You've got to talk to the devil to get the devil' stuff. That's bullshit."

The possibility of abuse is wide prominent defense attorney explained. "You get the classic bribery case, which means a year or so on the Island, and it turns into extortion.

Defendants are cornered in an unusual way. To beat an extortion rap, they must admit (or at least suggest the possibility) that they've been bribed. But this doesn't always work. State Senators Joseph DiCarlo and Ronald MacKenzie tried this defense and wound up in prison.

Certainly, the expansion of the definition of extortion has forced prosecutors to rely on witnesses of dubious credibility. Sometimes, not surprisingly, this reliance produces alarming results. In 1976, for example, the US attorney's office here was using the testimony of officials of McKee, Berger, and Mansueto (MBM), a New York-based construction management firm, in an effort to hang a Hobbs Act conviction on DiCarlo and MacKenzie. On December 10, 1976, chief prosecutor Edward J. Lee wrote to San Francisco officials who were considering hiring MBM. Lee told the San Francisco people that his "office was not aware of any reason why MBM should be disqualified from public work," a statement so preposterous that even Lee must have known it. Five years and a Ward Commission later, we know that MBM took to the institutions of our democracy the way suburbanites take to a K-Mart.
"The biggest indictment of the Hobbs

Act," sniffs one lawyer, "is that you have to keep kissing the guy's ass to keep him

With the Hobbs Act, then, a prosecutor can use anybody to get anybody. "If a public official asks for a political contribution from someone who does, or may do, business with the government," writes Ruff, "then the Hobbs Act can become an extraordinary mechanism for controlling political activity on the state and local levels:

As a result of all this, Macdonald is faced with a case in which his burden of proof is rather light. Because of the nature of his key witnesses, however, he is forced to roam far afield in order to garner corroborative testimony from someone who doesn't have to confess to prior perjury every time he takes the

n theory, all Macdonald has to prove is that the Masiellos paid Kelly with the idea that doing so would safeguard their significant state work.

The government must prove that Kelly's public office compelled the payment, and that it engendered fear in the businessman. But it is not quite that simple. To prove his case, Macdonald must show that the Masiellos perceived that Kelly had the power to influence their contracts (in the best of worlds, the government would prove that Kelly actually had this power). It is also incumbent upon Macdonald to show that the \$500-per-month "retainer" was actually a matter of simple payoff, that the "accounting services" for which the defense claims the money was paid were a sham. Macdonald has also attempted to explain why Kelly wanted the money - to support the high life he was living in Boston.

In nearly every instance, however, Macdonald has elicited beneficial testimony from his major witnesses only to have it chipped away by those witnesses he has called to enhance his case's details. He may wind up in the dis-tinctly uncomfortable position of asking the jury to place its belief primarily in the brothers Masiello, who are, at this point, less credible than any 12 palm readers

you might care to name.

Crucial to the case is a meeting on November 9, 1970, in the Florida offices of the Kassuba Development Corporation, which at the time was the parent company of Masiello and Associates. Frank Masiello testified that at that meeting, Kelly said "that the contracts in Massachusetts were in names of Masiello and Associates, which at the time was an independent, privately owned corporation in Massachusetts. (He said) the contracts were issued to my personal expertise in certain design capacities. (He said) the contracts could be terminated at short

Frank Masiello then said that he communicated this information to Kassuba president Walter Judd Kassuba, adding that "I told (Kassuba) that these contracts could be in jeopardy if (Kelly) is made chairman of Senate Ways and Means." Kelly was appointed to the post by newly elected Senate President Kevin Harrington two months later, in January

Macdonald must prove that Masiello at least explained his fear to the Kassuba people because (a) they owned the Masiello firm at the time, and (b) it gives Macdonald the element of an obstruction of interstate commerce, generally considered necessary for a Hobbs Act convic-

Macdonald hauled the Kassuba people into court to back up Masiello's testimony and thereupon ran into some snags. His most effective witness was James Bauchat, who stated that he had a 'bias" in this case because he was irate at having been "extorted" (which does not, of course, explain why Bauchat wasn't irate enough to call in the law at the time).

Two other Kassuba employees, Walter Judd Kassuba himself and John Gardiner, also testified. A big, bluff man, Kassuba looked as though he had wandered off the set of *Dynasty*. In essence, he corroborated Frank Masiello's testimony, and also mentioned that at another meeting that took place on the same day Kelly "said that he could be helpful in maintaining work, and getting new work for the firm.

John Gardiner, however, was no help to Macdonald at all. Frank Masiello put Gardiner at the meeting in November of 1980, along with Kelly, William Masiello, and himself. Gardiner, however, added two people to the cast, and stated that the meeting lasted "no more than five or 10 minutes" and that it was "a very general thing, and cordial." Gardiner had flown all the way from Denver to testify for 25

As to the perception of influence, Macbrows with h witness list. On it were two former governors, a former state representative, and a number of former executive-department heads. All of whom would be asked to come up and testify as to the power Jimmy Kelly had. As witnesses, most of them have been unmitigated disasters.

First there was Kevin Harrington, deep into his regal pose and stating that "there was no effective rebellion" while he was Senate president, and that Kelly was just another of his more effective vassals. This from a man the government has been chasing for a number of years so desperately that one reliable source told the Phoenix that DiCarlo and MacKenzie were asked to hand over Harrington at the time of their original prosecution.

And there was Michael Dukakis, to

Continued on page 16

Talking politics

Fiscal education: Adventures in the school-bailout trade

by Tom Sheehan

I'll do anything before I will let them take what is really the people's power and give it to an unelected board. I'd rather see Dapper (O'Neil) sit in the mayor's chair with full power . . . than to see a quiet, very sophisticated dictatorship run by people without accountability.

- Kevin H. White, April 3, 1981

If they (the bankers) are going to lend their money, they believe, morally and legitimately, that they have a right to dictate those terms.... So what I'm really doing, yes, is making concessions to various segments of the community,... including those selling the bonds, including the real-estate community, in an endeavor to get the money for the school committee."

- Kevin H. White, April 14, 1981

Contradiction, please.

- Charlie Chan

r so it seemed last Tuesday, when Kevin H. White, mayor of the hub of the universe and defender of the people's power, emerged from a meeting with his city's two most powerful bankers and announced that he'd pretty much do what they wanted him to. Just this once, mind you, and only to solve this particular crisis - keeping the city's schools open through June. And the mayor went out of his way to point out that he had no intention of surrendering any of his powers, only the school committee's, since the bankers, after all, weren't questioning his fiscal performance, only the committee's. "My side of the city government," he said, "is not in that kind of trouble." The bankers apparently felt that the other side, the school side, was so mismanaged that it required the immediate imposition of a \$75,000-a-year special administrator for the next three years (they had, in fact, been talking about a receiver a little while back, so this was something of a toning down). The new strongman's arrival would be accompanied by a diminution in the powers of the elected school committee, which would be pretty much reduced to serving as "a communication and information center serving all public schools in the city." For the mayor to agree to such a change, of course, represented no skin off his nose; as one knowledgeable political observer put it: "Concessions at this point are a hell of a lot more palatable than giving his power away later (when the effects of Proposition 21/2 are felt) to the governor and the

Not, it became painfully clear last Tuesday, that the mayor particularly en-joyed the current exercise: he is not a man accustomed to making concessions to anyone, let alone bankers, whom he has frequently used to provide quick fixes of cash for some of his pet projects, and his irritability surfaced in some of the language he employed at last week's press conference — he used words like "insisted," "demanded," and "dictate" in describing the bankers' recent behavior. White clearly didn't like talking about the concessions, either, but this time he had no choice: reporters had spotted the bankers (Richard Hill of the First National Bank and John LaWare of the Shawmut, who currently heads the Vault) emerging legendary mayor's office Tuesday, so their presence had to be addressed. White had as little choice on the larger question too: unless an overly nostalgic Boston Latin grad comes up with a loose \$75 million he'd like to chip in, the bankers are the only ones with the wherewithal to buy and sell the bailout bonds, so they can pretty much set conditions on their sale. (The money raised from the bonds, incidentally, will go toward paying some commercial-property owners whom the courts ruled had been overtaxed in the past; that, in turn, will free up some \$18 million for the schools, which still leaves the schools some \$12 to \$20 million short

When it comes to selling bonds, though, virtually everyone agrees that the bankers hold the upper hand with whatever municipal official they happen to be

dealing with. "The bond market, I suppose, is a legalized form of extortion," said City Councilman Larry DiCara. He should know a bit more about such high finances than most of his colleagues: of all the councilors, he's maintained the closest contact with Vault members of late, and he recently introduced a schoolbailout bill which contained many of the bankers' ideas. Said one long-time council observer with ties to the business community: "They identified Larry as the one guy on that council who could deliver their mail" — as a Harvard grad, he's one guy who can certainly speak their language — "but they're just not intelligent about the political dynamics there." Those dynamics usually have DiCara in the minority: whatever the merit of his stance, he is rarely able to deliver many votes, so when his bailout scheme predictably floundered and the council, over three agonizing days, opted for a grab bag of new taxes, the bankers quickly had to find a new horse to ride. So they turned to the mayor, and issued their 'demands.

And such demands! It would be a good idea, the bankers thought, if the Emergency School Funding Act contained a provision expressly preventing the mayor from raising property-tax assessments in town over the next two years. (The big real-estate owners think this is a good idea, too, and are reported to have communicated this to White in separate meetings.) It would also be a good idea, said the bankers, if all property-tax abatements automatically remained in effect for a period of three years, so that overassessed taxpayers don't have to go back to City Hall, hat in hand, annually. This one represents quite a windfall for big property owners: as Robert Kuttner points out in Revolt of the Haves, his comprehensive survey of the nationwide tax rebellion, it is they who have the necessary sophistication to take advantage of the tax-abatement system. Both of these ideas, significantly, appeared as little-noted provisions of DiCara's un-successful bill; now they re-emerged, virtually word for word (along with the special school administrator), in White's.

For the mayor, these tax breaks represented significant concessions, but they are concessions many observers feel are long overdue. For years, White has presided over a haphazard and inequitable real-estate-assessing system, and has resisted numerous recommendations that he professionalize and depoliticize the de-

partment. The status quo, he seemed to feel, was to his benefit: he used the abatement process, for example, to wring campaign contributions from big property owners, and he cut special tax deals as incentives for new development at the drop of a hat. Last fall he hit upon a new wrinkle: faced with the need to raise the property-tax rate, precipitously, he softened the political impact by hiking the assessments on many properties, thus

lowering the rate hike. There were screams of protest at the time from many homeowners, but the downtown interests, who apparently were hit just as hard, suffered silently. Now they have made their move to get even and to put an end to the gimmick, which White announced would be a three-year effort.

White's concessions to the moneyed interests, though, hardly stopped there. When he first offered a bailout bill earlier







DiCara and White: the Vault had to choose quickly.

remains united photonication would really . They're fully union the

this year, he proposed to pay back the bonds through a series of new taxes, including ones on hotel and motel guests, condominium conversions, restaurant meals, and parking-garage operators. In his offering last week, only the parking excise remained, as the only new revenue source other than a new parking-violations bureau, and the mayor's stated reasons for dropping the other provisions left a little to be desired. On the hotel/motel tax, for example, he claimed that "the city council conveyed to me by their actions that they wouldn't support Just what action the mayor was thinking of remained a bit of a mystery, since the council had resoundingly sup ported such a tax. In truth, though, the council voted for just about any new tax placed before it for consideration; dazed and a bit euphoric about the chances of imposing many new taxes under the guise of the school bailout, it gave its imprimatur to precisely the kinds of taxes that might help the city when Proposition 21/2, which limits property taxes, hits with full force in July. (One such tax, on the use of the Boston Public Library's facilities at Copley Square by local companies and universities, led to perhaps the best single line of the recent council debate. "I understand," said Councilman Patrick McDonough with a straight face, "that some of those companies don't just use the facilities at the library. Some of them actually use the books.")

That the council, aware of the disastrous consequences looming in Proposition 21/2, would want to empower the city with some new revenue sources now is perfectly understandable; that other forces, like the legislative leadership, would want to delay for a while is also reasonable. It becomes a question of timing and geography: giving Boston alone such taxing authority at this time might prove unwise, the reasoning goes, not to mention politically impossible. This does not preclude, however, the eventual granting of such tax powers to all Massachusetts cities and towns later this year; given Boston's reputation as a reckless spender, such a comprehensive bill undoubtedly stands a much better chance of

passage.

In a real sense, then, no matter how generous White's concessions to the bankers may now appear, his proposal last week might well have been the best move he could have made under the circumstances. "What he resubmitted was a remarkably responsible package," said one education expert, "not only in terms of answering the concerns of the business community, but also in terms of its chances of success." Uncharacteristically, the mayor grew flustered at the press conference at which he announced the proposal, and failed to make a strong case for it, but there are already signs the council, which is now being heavily lobbied by the business interests, will come around. The council's vote last Wednesday to postpone an immediate decision was a positive sign, since it allows for the behind-the-scenes negotiating (and armtwisting) from which any real solution is likely to emerge. The "downtown folks, as Councilman DiCara likes to call them, apparently regard four councilors as being in their camp at present: DiCara, John Sears, Rosemarie Sansone, and Chris Iannella; they now intend to con-centrate on Pat McDonough and Ray Flynn. The best bet, then, is that the council will essentially approve White's new proposal at its meeting this Wednesday, and perhaps tack a few spending controls onto the mayor for show. The action, and the pressure, would then shift to the state legislature, which most political observers feel will fall in line behind any council-mayor agreements. The timetable there becomes more problematic, o wild cards could come into play the courts, which have so far merely mulled over the situation, and another element that might best be termed the deus ex machina factor. In this category falls the \$9.4 million which the city says the state owes it for past educational expenses, and which the state now appears willing to fork over soon; if that happens, the legislature and governor may have a little more breathing room, and the Boston schools might be able to reopen April 27, the first day after the Easter vacation, after all.

Despite the inflated rhetoric that has characterized discussion of the problem, and despite the strong desire of the powers that be - particularly the Vault and the Globe - to avoid it at all costs, it remains unclear just how much damage an extended school vacation would really

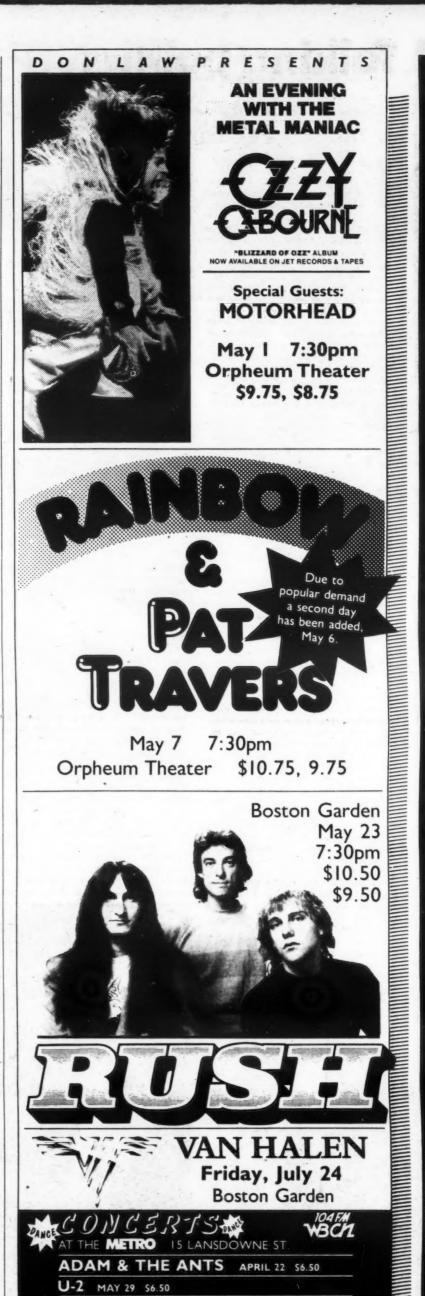
inflict upon the city and its 64,000 students. Many of the nation's school systems, particularly those in the Midwest, have experienced such temporary shutdowns in recent years, and there appears to be no clear-cut evidence of any long-term detrimental consequences for the students. At least, says Dr. Joseph Cronin of the Massachusetts Higher Education Assistance Corporation, author of a policy paper entitled "Big-City School Bankruptcy," the subject remains unexplored. "As far as I'm concerned," he said last week, "that research remains to be done.

Research or no, the possibility of even a temporary shutdown has pretty much been portrayed as unthinkable in the pages of the city's most prestigious paper, and there are those even within the education community who are begin-ning to wonder about the emphasis. "For Globe to have made keeping the schools open a test of civic virtue, one education expert, "I think they've given it an importance way out of proportion to what it deserves. There are far more important issues to deal with other than keeping the school doors open like what the hell is going on in the schools, as well as the coming of 21/2."

No matter what one thinks of this analysis, it's certainly true that the Globe has unwittingly confused the public by lumping its coverage of Boston's current school crisis with that of the ongoing 21/2 debate at the State House. The two are completely unrelated crises, but one would be hard-pressed to catch that notion from the Globe's coverage. On April 9, for example, the paper ran its front-page story of council debate on the school bailout next to a piece on the legislative debate over local aid for 2½devastated cities; the two pieces ran under a combined headline ("Money is what matters in City Hall, on the Hill") and a joint lead that began: "It was pressure-cooker politics yesterday as the Boston City Council and the Legislature wrestled with the financial crises facing the city and virtually every other munici-pality in the Commonwealth."

If that's not confusing enough, White has further muddied the waters through his behavior of late, particularly with the early layoffs of hundreds of police and firemen and the closing of many police and fire stations. Administration officials claim that phased-in reductions are easier to manage than a one-shot layoff on July 1; they also say that because of unemployment costs and legal challenges, they simply had to go after such large departments now. Clearly, though, there is a very large political reason for the timing of the police and fire cutbacks: the mayor would obviously benefit from a protest substantial enough to spark the legislature into quick action to soften the 21/2 impact. Unfortunately, the strategy isn't working, in either the State or the neighborhoods, and the mayor has a lot of outraged people on his hands. The prevailing public mood has been enunciated by many people in many news stories, but the best version probably came from one Bill Matarazzo, an East Boston tobacco-shop employee, who in an April 11 Globe story had some harsh words for the mayor after the closing of Eastie's police station. But look, said Matarazzo, at the nearby Little City Hall. "They don't do anything over there. Why doesn't he close it? I'll tell you why. Because they're all Mayor White's political jobs. What's more important, a Little City Hall or a police station? Let's be honest about it."

The vehemence of the citywide attack has clearly surprised the mayor, and in recent encounters with the press, he's displayed the old bunker mentality occasionally seen during past upheavals. He bailout-proposal news conference, but perhaps his most memorable defense during the recent crisis period came April 3, as he rode in a car with a Globe reporter. 'Who has worked harder?" he asked then. "Who's better than I am? Who's more competent? Who will they (his critics) elect? I don't know." During that same interview, White predicted that people would soon grow enraged over 2½, once they realized the massive service cuts the proposition mandated, particularly in older and poorer cities like Boston. Sadly, the only rage so far has been directed at White, and therein lies the danger: because White has little credibility on the subject and because of 'he way he's forced the early layoffs, we won't realize the cutbacks are real until they're fully upon us.



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Bobby Sands, MP

Easter, 1981: After the election, the death watch

by John Conroy

Belfast – The newly elected member of the House of Commons, the right honorable member from Fermanagh-South Tyrone, is in poor shape. Though he is just 27 years old, and a former athlete, he spends most of his time in bed. He is easily fatigued, finds it hard to walk, and suffers from intermittent eye pain. Robert Sands, a member of the Provisional IRA, a convicted armed robber now serving a 14-year sentence on a firearms charge in Her Majesty's prison outside Belfast, was elected to Parliament April 9 by 30,000 Northern Irish Catholics. He will likely be dead in a

week, maybe two. On Good Friday, Sands will have been on hunger strike for 48 days. He is starving himself in an attempt to wring concessions regarding prison procedures from the English government, changes which, on the surface, hardly seem worth a man's life. To the English, these concessions mean just one thing: recognition of incarcerated IRA men as something other than ordinary criminals, as prisoners of war. There's about as much chance of Prime Minister Margaret Thatcher's granting these concessions as there is of the federal government's passing significant handgun legislation.

If he were allowed to take office, Bobby Sands would bring to it a checkered background. He had a brief career in his late teens as an autoworker, and an even shorter stint as an armed robber for the IRA. He has spent seven of the last nine years - all but a year and a half of his adult life - as a prisoner. His chief claim to fame is as commanding officer of the Provisionals in the Maze Prison outside Belfast last winter.

On the ballot's, his affiliation was listed as "political prisoner." During the campaign he made no speeches, shook no hands, and gave no interviews (the government would not allow the press access to Sands despite journalists' protests that such access was mandated by laws written to ensure fair and equal coverage to candidates). Nevertheless, he beat official Unionist Harry West, a 64year-old farmer and experienced politician, by 1400 votes out of 60,000

Sands's supporters were quick to point out that their man had drawn 30,000 votes, about 10,000 more than Margaret Thatcher had drawn in her last Parliamentary election. Others pointed out that the same district had elected another Catholic "terrorist" in 1955, a man serving 10 years for an attack on an English Army barracks. Sands's total was within 40 of the number polled by this predecessor. In 26 years, it would seem that little has changed.
On the whole, the vote is hard to read,

and it seems to mean very different things to different people. On the morning of the election, a Labor Party spokesman



Sands: his victory at the polls may be the kiss of death.

said in the House of Commons that a vote for Bobby Sands meant approval of the perpetrators of the recent killing of Joanna Mathers, a census worker, in a Catholic area of Londonderry. Mathers, 29, mother of a two-year-old boy, wife of a farmer, was collecting census forms to earn pin money. Two days before the election, she was shot once in the head by a masked gunman, who stole her col-lection of completed forms.

The IRA was the prime suspect, as the Provisionals have been conducting a civil-disobedience campaign against the census, claiming that by disrupting the gathering of the statistics, they are hampering the smooth running of government. In recent weeks, IRA men have stolen census forms, and Republican sympathizers have or-ganized public burnings of those papers. The IRA denied responsibility for the killing of Mrs. Mathers, claiming it had been done by someone trying to denigrate the Sands campaign.

Hard-line Protestants, however, didn't buy the IRA's denial. One loyalist MP said the election of Sands was "equivalent to 30,000 Roman Catholics standing at the gravesite of Mrs. Mathers and giving three cheers for her murder."
Other loyalist leaders claimed the Catholic community had voted "for violence," or "for the gunman," and had shown "there was no such thing as a moderate Catholic vote." "We now know what type of people we live among," said West, the defeated candidate.

It is unlikely, however, that any of these analyses are very firmly rooted in reality. The Catholic voters of Fermanagh-South Tyrone make up 54 percent of the electorate, and elections in this district are always along sectarian

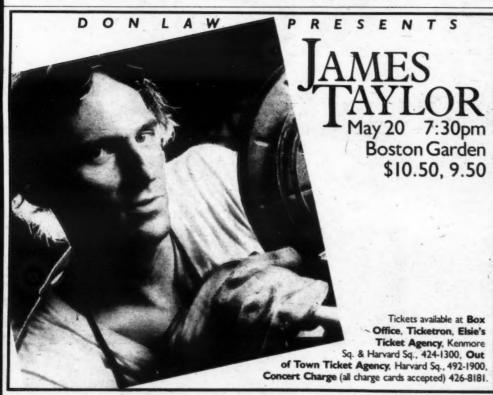
lines. A vote for West would have been a vote for a party that oppressed Catholics for 50 years, a party that has stood for undying loyalty to the British crown, a party that has called not for under-standing, but for intransigence. There is no way a Catholic could bring himself to vote this line. Some Catholics, however, also could not bring themselves to vote for an IRA man; they stayed home. Three thousand people, most of them probably Catholic, chose to show their dissatisfaction with the choice by going to the polls and spoiling their ballots.

The IRA may now argue that the outcome is an endorsement of its brutal and violent campaign, but it is far more likely that many of the Catholics who voted for Sands did so for other reasons. A vote for Sands was a vote against union with Britain. It was a vote against Harry West and all that he stands for. One priest who was involved in the campaign proclaimed that voting for Sands was a peaceful way of showing support for Catholic prisoners. Catholic politicians were quite outspoken after the vote was tallied, saying the outcome had nothing to do with violence, that it was a vote for settlement of the hunger strike and the prisoners' drive for recognition as political prisoners

Sands had said he would resign if he won the seat, and so it might be argued that a vote for the IRA gunman was nothing more than a vote for another election. Voting for Sands was also a way of showing solidarity with Bernadette Devlin McAliskey, who was shot seven times last January but survived. Upon her release from the hospital, she declared herself a candidate in this election, but she withdrew when the Provisionals decided to field Sands, and she campaigned long and hard for him. If Sands dies or resigns, McAliskey would be a likely candidate in the ensuing election.

And finally, a vote for Sands, it was argued, was a vote to save his life. If he was elected, his campaigners said, international attention would be focused on his cause, and Thatcher would be far more likely to negotiate an end to the hunger strike.

As the dust settles, it may well be that the victory at the polls will be the kiss of death for Sands. Airey Neave, Thatcher's closest political adviser during her ascendancy, was assassinated by Republican terrorists in 1979, so the prime minister has no soft spot in her heart for Irish patriots. She is known for her stubbornness and has been nicknamed the "Iron Lady." Sands's election, one London lobbyist said last week, may just get her back up and make her even less willing to negotiate. No matter what the reasons behind the outcome of the election, England and Thatcher have been dealt a very hard blow. For years now, successive governments have portrayed the Provos as nothing more than ordinary criminals, and as such, deserving of treatment no different from that afforded murderers, arsonists, and thieves. It is now apparent that the English have not won over a good number of Catholics to this view. Moreover, the English claim that the IRA enjoys no popular support is also in question. It can be argued that the Continued on page 20



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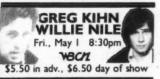
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The Clark mess, cont'd.

One agreement does not a settlement make

by Anita Diamant

lark University and sociology professer Sid Peck have agreed to a settlement of their dispute stemming from allegations of sexual harassment made against the well-known political activist by two female members of the sociology department he once headed (see Phoenix, February

"With the well-being of the university of common consideration," reads the settlement agreement, "Clark University and Professor Sidney Peck have reached a mutually satisfactory written agreement regarding charges and grievances relating to the current controversy, which agreement terminates all causes of action

between the two parties."

But despite the settlement, which was reached March 4 and made public March 24, current controversy" - or "the mess at Clark," as people have come to call the maze of charges, counter-charges, suits, countersuits and a general choosing up of sides by feminists and political activists at Clark and beyond - is hardly at, or even nearing, an end.

It began formally on June 26, 1980, when Peck, a tenured professor, received notice that Ximena Bunster, a visiting associate professor, had filed a formal complaint with the Clark administration charging him with a two-year campaign of sexual harassment: a blatant offer of a job in exchange for sex, lewd remarks and gestures, and retaliation against Bunster when she refused his advances. From



Peck: the agreement doesn't resolve much.

the beginning, Peck has categorically denied all the charges.

On November 24, 1980, Bunster was joined by Elizabeth Stanko, the other female member of the sociology department, in filing a complaint with the

Federal Equal Employment Opportunity Commission (EEOC) charging that Clark had failed to protect them against harassment by Peck. The Worcester school began proceedings against Peck on December 8, 1980. And in January of this year,

Peck filed a complaint with the National Labor Relations Board (NLRB) charging that Clark was using the sexual-harassment charge as an excuse to get rid of an effective campaigner on behalf of faculty raises and benefits.

In the March settlement, Peck agreed to drop his NLRB complaint and refrain from any further legal action against the school. Clark, for its part, agreed not to pursue charges that Peck was "lacking in fitness as a faculty member." In addition, Peck agreed to withdraw from all teaching responsibilities this spring, to forgo any future departmental chairmanships, and to refrain from participating in Stanko's upcoming tenure review. Finally, the university agreed to pay all but one-sixth of Peck's salary for the rest of the current term and to grant him a semester's sabbatical next fall.

Left hanging, however, are enough loose threads to ensure that the controversy will continue for the forseeable future. The Bunster-Stanko EEOC complaint is still pending; it is likely that the two women will receive a "right to sue" letter from the commission, a procedural step allowing them to pursue the matter in civil court some time this summer. And on March 25, in the most recent and most heatedly debated development, Peck filed a 132-count slander suit against Bunster, Stanko, and three other women who testified against him at a university

committee hearing. Clearly, despite the settlement, very little has in fact been settled, and the six-page agreement itself is being interpreted in various ways. Since the two parties have agreed to a six-month moratorium on public discussion of the settlement, Clark spokesman Frank Lopez would only say that the school is "pleased with the agreement." Louise Peck, Sid-ney's wife, has not been barred from speaking to the press. "We see it as a victory clearly, given what to us was an obvious animus by the University," she told the Phoenix. "Had they a strong or a solid case, or a case of any kind, they would have pursued it." From one perspective, the very fact that the term 'sexual harassment' appears nowhere in the agreement seems to vindicate Peck. From another, it bolsters the argument that the charges were never taken seriously.

"It's a gentlemen's agreement," says Cynthia Enloe, professor of government at Clark and an active Bunster supporter. "It helps persuade women that, if they file, the matter will be resolved between men. The agreement doesn't speak to the issue of sexual harassment. It does nothing to define it or protect women." Enloe also contends that the terms of the settlement represent some admission of wrongdoing by Peck: "Some punitive things show that he must have done something wrong, something unprofessional," she says, referring to Peck's short-term separation from the university and his agreement to forgo future departmental chairmanships.

If this were not enough, Peck's decision to sue his accusers has set off a new wave of acrimony. "It's aroused an enormous amount of concern and some anger," says Enloe. The Alliance Against Sexual Coercion (AASC), which had kept its distance from the case over the past nine months, issued a letter and "fact sheet" deploring Peck's action. The AASC claims the action "can only be interpreted as retaliation against women for complaining of sexual harassment." The group also maintains that the suit will not exonerate Peck no matter what the outcome. "Those who believe he harassed the women will continue to do so. Those who Continued on page 20



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Chelsea

Continued from page 2

Furthermore, ground-breakings are scheduled for a number of developments that have been on the drawing board for the last few years what's more important, the developers are scheduled to begin making payments to the city under Chapter 121A agreements. This section of state law, which allows municipalities to negotiate with developers for payments over a certain period in lieu of taxes, is often used to lure dedevelopment to blighted areas. These agreements are now par- & ticularly significant to Chelsea because the payments are not technically property-tax payments, and thus not subject to the limitations of Prop 21/2. It is another irony, then, that what is frequently attacked as a sweetheart deal for business may end up giving Chelsea's residents some relief. In the first year that Prop 21/2 takes effect, three developers will begin making 121A payments to the city, and all of them are locked into schedules that will increase their payments yearly at a rate substantially greater than 2.5 percent.

The search for additional sources of revenue also has caused some city officials to set their sights on a rather obvious target: the oil farms that gird half the city along Chelsea Creek and take up a full 12 percent of Chelsea's 1.8 square miles. In addition to property taxes, the oil companies pay a user fee for the storage of oil and gas. According to Alderman Ronald J. Wasak, the ordinance setting the fee has not been changed since 1949; currently, says Wasak, the seven oil companies that store oil in Chelsea pay a combined fee of \$5000 a year. This fee could be raised substantially with ample justification and little political fallout for the aldermen. Indeed, anyone who opposed increasing a fee charged to some of the most profitable corporations in the world would risk severe political retribution in a city where "the little guy" is the main constit-

Wasak, a first-term alderman who managed Pressman's campaigns in 1975 and 1977, is proposing that the oil companies be charged one cent for each gallon of storage capacity. According to his estimate, the oil companies have a storage capacity of 269 million gallons. If his ordinance passes, it would result in annual payments to the city of almost \$2.7 million — enough to make up half of what Pressman says must be hacked out of the city's budget. This prospect has inspired nothing short of glee among city residents - and, of course, apprehension on the part of the oil

companies. But Wasak maintains that his proposal is eminently fair. The guy who runs a local bar, he explains, pays property taxes, just like the oil companies, but also pays licensing fees totaling more than \$1300. "And some of these oil companies are paying \$500 a year. It's ludicrous." He also says that the cost of repairing city streets, which take abuse from the scores of oil trucks that roll through Chelsea daily, has increased 600 percent since 1949. Add to this the pollution of Chelsea Creek caused by the many small spills there, the increased fire insurance that city residents living near the farms have to buy, and the oil farms' taking up increasingly prime waterfront land, and Wasak can reach only one conclusion. "My proposal is more than fair and equitable," he says. "And I will tell you something else. The days of the oil companies pushing their weight around to make money off the city are totally over, as far as I'm concerned."

Last Monday night, the board



Wasak: "I feel a little like David with a slingshot in my hand."

of aldermen met with representatives of the oil companies to discuss the proposed fee increase. It was an unusual meeting. High-powered executives sat along the walls of a room in an old municipal building. In the middle of the room, the aldermen — guys who grew up on Chelsea's streets — sat around a couple of tables that had

been pushed together. "I feel a little like David with a slingshot in my hand," Wasak announced.

The approaches of the company representatives varied. Paul Kelly of Pittston Petroleum hinted at a willingness to compromise. "We come here tonight understanding the problems of the community," he said. "We're

not here to threaten you. We know we're not the most desirable businesses you have in your districts, and we know that you're the ones that have to pay the bills. But our fee would increase from \$500 to \$300,000. That's unrealistic."

Others, however, clearly were threatening the aldermen. Jack Galloway of Gulf Oil reminded them that his company is already the biggest taxpayer in Chelsea, and said that should Wasak's proposal pass, "we'd be forced to take immediate action in the courts to protect our interests."

The aldermen don't want to

lose revenue they could receive next year by engaging in a court - a battle they'd have to fight with limited resources under Prop 21/2. But the oil companies appear to agree that they're paying less than their fair share, and are anticipating similar fights in other hard-pressed communities with large oil farms, such as Everett and Revere. If they can appear reasonable in Chelsea and work out a compromise, officials in other cities and towns might not be so rough with them. The oil-company representatives will meet with the aldermen again, at a date to be set, to work out a compromise before the aldermen meet for a final vote. The bargaining, whatever the outcome, is sure to be hard.

ike Pressman, Wasak is looking for ways to turn Prop 2½ to the city's advantage. But he also shares with the mayor a certainty that the city cannot survive beyond the first year of Prop 2½ unless the measure is amended or unless the governor revises his budget. "Unless the governor and the state legislature come up with increased aid, local officials cannot — cannot — make 2½ work," Wasak said.

But neither Wasak nor Pressman is confident about Governor King's ability to provide leadership on the issue. "I'm awfully disappointed in the governor's response to this whole thing," Pressman said. "He was elected on property-tax reform and he didn't deliver." What will happen if the state is unable to decide how, or even whether, to help the cities and towns with Prop 2½ by June 30, when the new state budget is due? Says Pressman, "This state is like a volcano now, and on July 1st it's going to come apart."



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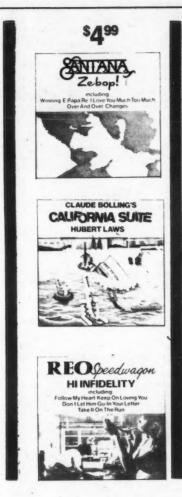
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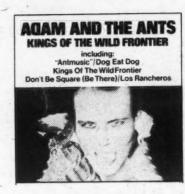
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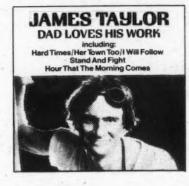
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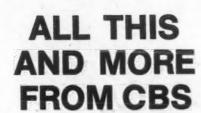
















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Kelly

Continued from page 7

whom almost everyone in the courtroom visibly deferred. Dukakis and Kelly worked together closely during most of the former's gubernatorial term (1975-'78), when Dukakis and Harrington were involved in something of a cold war. While admitting that the office of Senate Ways and Means chairman was a "powerful" post, Dukakis emphasized that control over the budget was a "shared responsibility" among four or five legislators. Dukakis's testimony was such overwhelming mush that it drove the afternoon-daily reporters into a panic. "I got my lead," said one.

Testifying under oath today, former Governor Michael S. Dukakis admitted to knowledge of how the legislative process functioned.

And finally, there was the

masterful performance of Charles Kougeas, a State House lobbyist for the city of Boston. Lugubrious, slow-talking, and looking for all the world like a basset hound on Quaaludes, Kougeas led Macdonald on a merry chase through his progressively failing memory. Kougeas exasperated Macdonald, and, by extension, Judge Tauro, who clearly wondered why the witness was called at all. In a vain attempt to get Kougeas to link the DiCarlo-MacKenzie trial with the cooling of the friendship of Kelly and William Masiello, Macdonald brought upon himself only another reprimand from Tauro. 'Get on to something else," the judge snapped. "If this witness can tell us anything else." Kougeas's testimony ended with Tauro telling Macdonald flatly, You're wasting everybody's

But Kougeas and Kelly were close. The lobbyist shared an office several years ago with Kelly's constituent-service people. Sources have said that Kougeas accompanied Kelly to a critical meeting with MBM officials in 1971. Today, though, he knew from nothing, snapping to curiously only when questioned by Kelly's counsel, George McLaughlin. "Jesus," one in-terested lawyer commented. "You get Charlie Kougeas up there, the least you can do is know what

he's going to say."

The mechanics of the payoffs were outlined by the Masiellos, and Macdonald brought up several former Masiello employ-ees to testify as to the actual delivery of the cash. Again, results were mixed. Former office boy Brian Gould testified that he delivered "an envelope" to Kelly's State House office but admitted under cross-examination that he had no idea of the envelope's contents. And former firm president Raymond Allard stated that on one occasion, William Masiello called.him from Florida and told him to cash a check for \$500 and take it to Kelly's office, leaving it with either Kelly or the receptionist.

That, however, was as far as Allard would go. He did not recall to whom he gave the money. As far as his testimony goes, he might well have tossed it over the transom as he ran by. Macdonald repeatedly attempted to get around Allard's memory by asking him "what the usual procedure was" (objection sustained), "what the procedure was on February 12, 1973" (objection sustained), and whether there was "any difference in the procedure on February 12." This last brought Tauro down on the prosecutor again. "You know prior behavior cannot be established by subsequent events," said the judge. "Don't ask that kind of question again.'

"The government is seeking to establish," began Macdonald.

"I've ruled on this," Tauro said. "I don't want to hear from you again.'

Audrey Rawson, the Masiellos' secretary, testified that on at least 10 occasions she sent both Allard and Gould to Kelly's office with envelopes containing cash.

(Poor Allard had more coming from McLaughlin. It seems that the Ward Commission and the FBI conducted a joint operation in 1979 in which Allard was fitted with a body recorder and sent to Cape Cod to talk to Bill Masiello. The government sought to entrap Masiello into an admission that he was going to perjure himself before the grand jury that was sitting on the Kelly case. This admission would give them more leverage over Masiello. This is the way Hobbs Act prosecutions often work: wiring one of your witnesses to entrap another.)

Macdonald's attempts to establish that Kelly's freewheeling social life required schemes like this have been effectively rebuffed by Tauro, who is cutting the prosecution's case very closely in this regard. While allowing testimony from William Masiello that Masiello bought gifts for Kelly and his staff, Tauro sharply cut off as irrelevant the testimony of a Masiello architect who was allegedly commissioned to design a bar for one of Kelly's Boston

apartments.

'Tauro," says one lawyer familiar with the judge, nothing if not compassionate. Prosecutors hate him, because he's not supposed to be human. You know, 'Hey, why not just follow the rules, judge?' Tauro puts in the human ingredient."

he jury that will decide Jimmy Kelly's fate is an amiable crew given to periodic dozes and joking with the press about how "we can't talk to you guys. You blab." At one point, a juror ran afoul of a LifeSaver, briefly choking and prompting a call for "someone who knows that Heinrich thing." This same juror has livened up his own participation by growing a new mustache. It was the biggest news to emerge out of one morning session.

The question comes down to whether these amiable folks will believe the oft-told tale of a crooked pol or simply disbelieve both Masiello brothers. A critical element will be the instructions

Tauro gives to the jury. "One good thing about the Hobbs Act," said a source familiar with the case, "is that it provides wide exceptions for in-

structing the jury. Tauro at one time was an operative for former Governor John Volpe. He knows what Massachusetts politics is like. Further, he is notoriously adverse to technician prosecutors; his decisions are often elegantly phrased opinions containing much of what the source called

the "human element." Macdonald must count on the jury's remembering James Bauchat's outrage, Frank Masiello's cool recounting of the 1970 meeting, and the reluctant testimony of William Masiello concerning the largesse he bestowed upon his good friend, Jim Kelly. He must hope that they make the connection between the money that Audrey Rawson says she sent to Beacon Hill and the pockets of Jim Kelly. He must hope they are instructed carefully in the nuances of what extortion means under the Hobbs swallow the absurd notion of the Masiellos as victims in the conventional sense. "That's what it's come to," griped one source familiar with the case. "Jesus Christ.

Macdonald must hope the jury does not remember that no one has yet put money directly into Kelly's hands, that Michael Dukakis explained how four or five people shared responsibility over the state budget, or that he has had trouble with a number of his own witnesses, notably Charles Kougeas.

In the end, then, the case that D. Lloyd Macdonald rested last week was one in which he didn't have to prove very much. And he aved exactly that



Spaced

Continued from page 1

minutes remaining until blastoff. With the conclusion of each builtin hold, the ordinarily restrained press corps cheers.

Ten ... nine ... eight — a streak of yellow flame first, visible a few seconds before the roar reaches across the lagoon. Startled seagulls scream in protest. And then a pillar of smoke, hundreds of feet high, dwarfing the tiny rocket at its top.

By the time the first correspondent makes the 12-minute walk to the parking lot, the Columbia is over Africa.

ifteen bucks at the Satellite Motel, on Route A1A in Cocoa Beach, will get you a room with a double bed, a sliding glass door, and a balcony painted in fuchsia, chartreuse, or aquamarine. Unless, of course, you wanted the room for the week of April 5, when rates took a sudden leap to \$38 a night.

"That's business," shrugs the gray-haired desk clerk as she slides the guest register across the counter-top. "That's business" was the theme all over Cocoa Beach last week. After a six-year furlough, manned space flight has returned to the Cape. In the interim, many small businesses have gone under, leaving the survivors determined to recoup.

"There's been the good years, and there's been the bad years," admits Tom Berkhead, owner of the Satellite Motel. "It's an interesting adjustment." A retired Air Force officer, Berkhead left the space program 18 years ago. Like many of his fellow test pilots at Edwards Air Force Base, in California, Berkhead had some doubts about the original space program, where "a chimp in a performed the same functions the astronauts did. "Let's just say if I'd wanted to be an astronaut I could've been," he said. There was too much time between flights.

But the shuttle — a souped-up space airplane capable of perhaps as many as 100 round trips is something different. "I'm sorry it took so long to get here,



Titusville last Sunday: that's business.

but I'm very happy it's here," says Berkhead.

Berkhead went into the motel business in the middle of the Space Coast boom. Brevard County, which includes the towns of Cocoa, Titusville, Cape Canaveral, and Merritt Island, mushroomed from 23,000 residents in 1950 to 250,000 in 1969, and the center of it all was Cocoa Beach, the town immortalized as the home of two hapless sitcom astronauts, Majors Anthony Nelson and Roger Healy. Things looked very bright back then, as golden as the three matching Corvettes the Apollo 12 astronauts bought to cruise the streets of Cocoa Beach.

Cocoa Beach developed a frontier-town mentality, as the last outpost on the way to the moon.

Motels with names like Sea Missile, Polaris, and Apollo sprung up along the coast road, A1A. Kids could ride their bikes on Astronauts Boulevard, and get ice cream at the Minuteman Cafe. Wolfe's, a restaurant on the coast road, was quick to cash in on Cocoa Beach's new identity as an interplanetary crossroads. Open 24 hours a day to accommodate reporters and transient VIPs, Wolfe's boasted it was the only restaurant in the universe to serve both Southern grits and bagels with lox and cream cheese.

And then the boom turned bust. Reminders of the disaster are everywhere. The failed Cocoa Beach Hilton was bought by evangelist Carl McIntyre, who christened it "Gateway to the Stars" and uses it to host Bible conventions. Paint is peeling and roofs are leaking at many of the surviving motels. Junkyards along US 1 process abandoned space hardware instead of automobiles. Within 18 months of the first moon landing, 11,500 space workers lost their jobs. One out of every five workers in Cocoa Beach was unemployed.

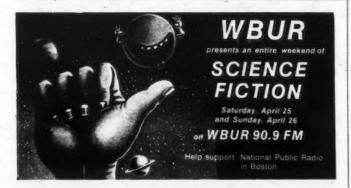
Jerry Cooper, manager of the Home of the Moon Burger, the Moon Hut, typifies the holding pattern many Cocoa Beach merchants have found themselves in over the last six years: "(Moon Burger) used to be a registered trademark, but we didn't renew it." There must still be hope for a "We're space revival, though:

still making them."
It was NASA that was inadvertently responsible for the

crash. The Space Age came into its own in the early 1960s: the nation had a vibrant young president who took a personal interest in the space program, and people shared that interest. *Life* pro-vided exclusive pictures of the dashing young astronauts before each flight: at work, at play, kissing their sleeping kids before liftoff. The nation had a personal stake in Alan Shepard's Freedom 7, our opening shot in a space contest with the Russians.

And then suddenly NASA decided to Get Serious. On the heels of Gus Grissom's decision to christen his Gemini capsule The Unsinkable Molly Brown (Grissom's Mercury capsule, Liberty Bell 7, sank in the Atlantic after an escape hatch blew pre-

Continued on page 20



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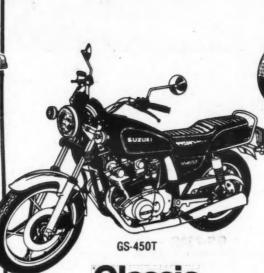


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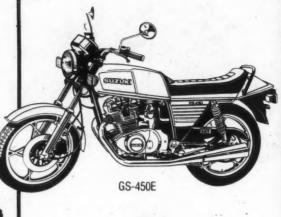


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Continued from page 17

maturely; Grissom, weighed down by several pounds of souvenir coins hidden in his boots, almost drowned as oblivious frogmen tried unsuccessfully to retrieve the capsule) came a new NASA policy: "No more names."

"Could anyone remember the name of Lindbergh's plane if it had been Atlantic Mission 021 instead of the Spirit of St. Louis?" protested Life magazine staffer Dora Jane Hamblin several years later. "How many people ever asked for a ticket on train number 25 or 26 when they wanted to ride the 20th Century Limited? And who would sail on any Good Ship 543 if the Queen Elizabeth were in port?"

But NASA stuck to its guns. Broadcasters — Walter Cronkite was the principal offender — had their hands slapped for referring to the Lunar Excursion Module as "Lem." No more, said NASA. The craft was to be known as the Lunar Module, LM.

Though it was hardly the only reason, the loss of the names was followed by a dramatic loss of public interest in the space program. With no mass constituency to object, there was a reduction of congressional support for NASA and budget-cutting was

inevitable. Belatedly, the NASA people realized their mistake. Later Apollo craft carried names like Snoopy and Gumdrop, but it was too late. By the time the three anonymous Skylab astronauts returned to earth after 84 days in space, they could have easily replaced William Miller on the American Express commercials.

The space shuttle, one expert said, is "like beginning anew again." There is a New American Spirit, some observers claimed. A nationalistic cry, a desire to triumph over adversity, over a hostage crisis, over an attempted presidential assassination, over recent Soviet advances in the space race. "The shuttle is going to be excellent for the entire Free World," beamed Tom Berkhead.

he 10-mile traffic jam that dominated Friday's aborted launch attempt never materialized on Sunday. Passengers in the thousands of cars that made their way through the patchy ground fog on US 1, windows rolled up tight against the central Florida swamp smells, could make the journey to the accompaniment of Radio Moscow. Relayed from a Cuban transmitter some 4000 miles to the south, the English-speaking announcer made no mention of the shuttle. "The 20th anniversary of the first manned space flight of Yuri Gagarin is being celebrated round the world," he boomed through the static. After reading a list of tributes — many from American aerospace organizations — the anonymous announcer warned, "The American people should urge their government to stop escalating the arms race."

The astronauts are fond of reminding us that from "up there" it looks like one world, devoid of territorial borders. And the public focus has been on the peaceful applications of the space shuttle: launching communications satellites, ferrying into orbit a revolutionary new telescope. Paradoxically, it is two former astronauts who are promoting the military potential of the shuttle the hardest. Just a few hours after the Columbia's successful launch, Senator John Glenn (D-Ohio), the first American to orbit the earth, told Meet the Press that the shuttle is worth every nickel of its \$2 billion price tag in military benefits alone. And Senator Harrison Schmitt (D-New Mexico), a former Apollo astronaut and head of the Senate subcommittee on space, has been pressuring the government to build and maintain a military space station. His urgings have not fallen on deaf ears, he says: President Reagan has "expressed an interest in the possibility of developing a laser defense against ballistic missiles."

Under the code name Talon Gold, the Defense Advanced Research Project is considering just such a program. Its proposal reads like sci-fi: laser weapons in space, to be used to neutralize or destroy enemy satellites.

The expectations of many Cocoa Beach residents are different. At the peak of the shuttle program, Columbia and her three sister ships will make a planned 40 trips a year. That, local merchants hope, will bring hundreds of thousands of new tourists to the Space Coast.

"I'm going to stick it out a little longer," says vendor Gary Cotrill, surveying his stock of unsold \$15 space-shuttle beer mugs. "It's going to take a little hope and prayer."

Peck

Continued from page 12

believe he did not will continue to do so. Those who were confused will be convinced that they should have believed the women who complained all along because of the indefensibility of his initiating the suit." The AASC and the Committee for Fairness to Ximena Bunster claim the suit seeks damages in excess of \$23 million.

Louise Peck says that figure does not appear in the complaint, and adds that focusing on that amount represents "a manipulative and political attack. We were never interested in the money. If we were, we would have sued the university. We know the women don't have any money. The suit is to bring pressure to bear so there will be settlement with them. We want a retraction. Sid can never be made whole, reputation-wise, again unless there is a retraction.

"They've already gotten their pound of flesh," she goes on. "The major reason for this lawsuit is to undo an injustice. When someone lies publicly and the consequence of that lie is to destroy a lifetime career and a reputation, then our system of law allows the victim to defend himself and seek exoneration through the courts. People must be held accountable for wrongdoing."

Louise Peck says she has faced questions about the political correctness of the libel suit. "They say, 'Isn't this going to make it more difficult to raise legitimate complaints in the future? My answer is that if it is more

difficult, it is precisely because false charges have been made. I am dismayed," she says, "that instead of attacking the perpetrators, the women are attacking the victim and asking that he turn the other cheek. I am not willing to have civil liberties disregarded simply because the accusers are women."

In the current atmosphere, counter-suits are almost inevi-table, and the increasingly complex litigation will take years to resolve. Meanwhile, back on campus, student opinion on Peck's innocence or guilt is still deeply divided, while condemnation of the university's handling of the case seems more or less universal. A petition protesting Clark's action in "simply terminating the complaint procedure' and in not taking the sexual-harassment charges seriously in the agreement has been signed by more than 100 graduate students and faculty members. Poet Adrienne Rich has declined an honorary degree she had previously agreed to accept. In a letter to Clark president Mortimer Appley, Rich wrote, "Having apprised myself of the case of sexual harassment on your campus, . . . I feel strongly that I cannot accept the degree. I do not feel that a university which takes lightly the dishonoring of women among its students, staff and faculty, can do honor to me."

A faculty group has formed a sexual-harassment grievance committee to reassess the school's procedures and recommend new ones. Cynthia Enloe, who has been asked to participate, says the committee will eventually include elected representatives of undergraduate and graduate students as well as university staff. Even Clark spokesman Lopez hazarded a tentative, "I think I can say the university is developing procedures to deal with sexual harassment."

Sands

Continued from page 10 voters had a choice between a gunman and a man who stood for the status quo, and a majority turned out for the gunman.

By starving himself, Sands hopes to win "special status" for those convicted of terrorist crimes. His argument is that England processes terrorists through special courts - courts without juries, in which 94 percent of those charged are convicted. And in 75 to 80 percent of these convictions, the verdicts rest not on evidence but on confessions, and confessions taken in police custody are highly suspect. The BBC, Amnesty International, and the Police Surgeons Association have all reported that police interrogations have fallen just short of torture. If England is going to run us through extraordinary courts, Sands would argue, then we should not be treated as ordinary criminals. The IRA's position was argued a few years ago before the European Commission on Human Rights, which found in June of 1980 that there was no basis in law for special status. At the time, however, the court criticized England for its inflexible approach to prison problems.

England argues that the special courts are necessary to combat terrorism, and that convictions are based solely on confessions because the IRA has intimidated witnesses in the past, which is true. Last year, a government minister explained that one reason for a lack of trials by jury was that a Catholic would have difficulty getting a fair trial before a Northern Ireland jury. However, there is a reluctance to stop and examine the system. Civil libertarians contend that the emergency-provisions legislation and the Special Powers Act, which established these courts as

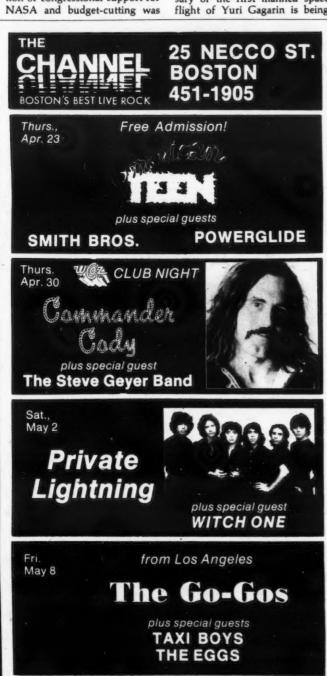
well as other abuses of civil liberties, are counter-productive. Oppressive legislation, they say, only breeds revolt, and is now being used to justify terrorist activity. Sands and the three men who have joined him on hunger strike are now asking for five reforms in prison regime. Their demands are for the right not to wear prison clothing, the right not to do prison work, the right to free association, the right to organize their own recreational facilities, and for reinstatement of remission (time off for good behavior) lost by Republican prisoners breaking prison rules during the five-year-old protests.

In fact, the reforms Sands is starving for would be minor adjustments in the current prison procedure. Prisoners can now wear their own clothes on evenings and weekends and during visits, and during the day they can wear prison-issue civilian clothing. As for work, the Provisionals are willing to do prison labor as long as it does not include servicing the prison guards' quarters. It seems the two sides are not that far apart, and that a little negotiation would end the strike. The English, however, are adamant in their refusal to negotiate, because they believe that although the five demands in themselves are not so important, they amount to special status. To allow the Provisionals to organize their own work and recreation is equivalent to recognizing their command struc-ture — and that to the British is recognition that the Provisionals aren't ordinary criminals. The peace people have pointed out that in prisons all over the world, leaders among the inmates are recognized and consulted, and that doing so is not surrendering control, but simply keeping order through compromise and understanding. Sands and company aren't asking that the proposed arrangement be called "special status," but the British can't seem to get a grip on the idea that prison reform is all that is being

And so what will become of Bobby Sands? After the election, he issued a statement saying he had decided not to resign, as he would be dead in two weeks anyway. A man taking only salt and water will usually be on the brink of death after about 50 days, as his body starts to feed on his muscle tissue. Once his body begins to absorb the muscle tissue around his heart, a heart attack is likely to result. Sands reaches his 50th day on Easter, a time of high emotion here even in normal times, as the IRA usually marches to commemorate the Easter Rising. in Dublin in 1916. Loyalists, threatened by Sands's election and the talks Thatcher is having with Irish Prime minister Charles Haughey on the future of Northern Ireland, are preparing for battle

Immediately after Sands's election, it appeared that the House of Commons would move to expell him, but before a motion was put together it became clear that it might not carry. John Hume, Catholic leader of the Social Democratic Labor Party, d out that Sand all, been democratically elected, and to reject him would be equivalent to telling the electorate, "Send us someone more to our liking." Rejecting Sands would also show that the English could not tolerate dissent, which would be a powerful tool in the hands of the IRA.

Sands has no way of taking office anyway, as the government will certainly not parole him. So he cannot travel to Westminster to be sworn in, and even if he could, it is unlikely he would take the oath of allegiance. So Robert Sands, MP, will not be paid. He will not vote. He will not make a speech. In all probability he will only die. And that will be just the beginning.



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5

Sporting eye

The power and the, uh, glory: So how's this for openers?

by Michael Gee

here are times when Haywood Sullivan must wonder whether it's all worth it. There were a few of those times last week. Everyone knows about the first, when Carlton Fisk hit a three-run homer to win the season opener for the White Sox, but how about last Wednesday? Here was Steve Wulf of Sports Illustrated, in town to do the proverbial "full takeout on the big picture" for the 1981 Red Sox, and the power goes out. Think that might make his lead? A little photo opportunity there? Wulf, like the rest of the press corps, wandered about the locker room in the strangest postgame scene ever staged, players and writers at last literally in the dark, symbolism that would've been too heavy for Frank Norris.

But this is the era of positive thinking at Fenway Park, so one club official's reaction to the news that "we've lost the power" was an immediate, "Fuck it, defense and pitching win games." And lo and behold, the Sox promptly went out and won the game, 7-2, undeterred by the cold (40 degrees), the wind (30 mph), or Sherm Feller's singing the national anthem through a bullhorn (a far stranger rendition than Jimi Hendrix ever dreamed of). Thus, the Red Sox ended their first home stand of the season at the coveted 500 mark

Oh, sorry, I forgot. It was during spring training that the team was supposed to be at .500. Now the idea is to win them all, or at least most of them. Four games are insufficient data for projections, but anyone watching these first four games can be excused for being baffled. They've started using live ammunition, but it's still impossible to predict how the Red Sox will do this year.

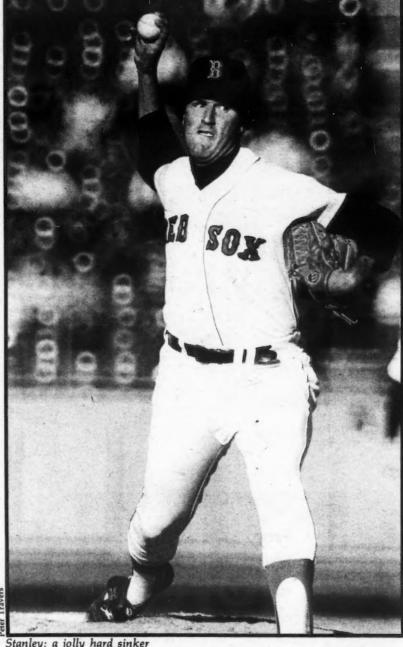
As Tony Perez noted last Wednesday, "For four games we've had the pitching we were looking for." Unfortunately, two of those strong pitching performances were wasted, Dennis Eckersley's by Fisk's heroics, and Steve Crawford's very impressive eight innings on Monday by five unearned Baltimore runs scored through various forms of bad craziness. The most demeaning moment came when the Orioles executed what is known as their "Famed Play," or their "Little Dia-mond Play," or their "Famed Little Dia-mond Play." It's also known, more informatively, if less colorfully, as a delayed double steal of second and home. The thieves were Gary Roenicke and Lenn Sakata, and the feat led all and sundry to exclaim over the genius of Earl Weaver

Well, it's a hell of a play, and a joy to watch, but it was rather disconcerting to see the Sox caught by a play that is described in some detail in the current issue. of Sports Illustrated, the one periodical it can safely be said that ballplayers regularly read. Or maybe it used to be safely said. Worst of all, the piece reveals that Boston had been a recent victim of the

It was truly a moment to test Ralph Houk's unending good cheer. But the manager waited only 48 hours after that distasteful incident to show that his good nature has its limits. In fact, the quick hook Houk gave Mike Torrez last Wednesday might have been the most significant move of his skippership to date.

I can't remember the last time I saw a Sox starter yanked in the third inning of a game with a two-run lead. In previous years, a 4-2 score in the third signaled that the boys were just getting warmed up and everyone present could settle back to enjoy a nice four-hour, 12-9 job. Past Red Sox managers (not just Don Zimmer, either) have talked of their pitching depth; Houk actually appears to believe in his. And he must have been delighted when Bob Stanley came out and justified his faith.

If you were to select one pitcher to avoid on a cold, windy day, it'd have to be Stanley, with that jolly hard sinker he tosses. Hit one of those on the fists and it's instant numbness up to the armpits. Eddie Murray up with two men on isn't how I'd choose to start the workday, but Steamer got a 6-4-3 double play and allowed only four hits thereafter. "It was," allowed Stanley, "no day to hit, so I loved it." In fact, he also claimed that Rick Dempsey, whom he walked twice, "had



Stanley: a jolly hard sinker

no intention of swinging, but I couldn't throw him any strikes." Stanley was also elated that he could talk about something besides giving up that homer to Fisk, for which he received no more media attention than he would've if he'd sold a map of the Little Bighorn to George Custer. "One good thing about the bull-

pen is that you can get revenge pretty

quickly," he noted.

Of his early move, Houk said only, "I've got a fuckin' bullpen full of pitchers, so why not use them?" He also said he wanted Stanley to get over his past disaster. Maybe so, but Bob's bad day Continued on page 26

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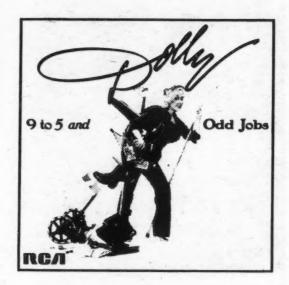
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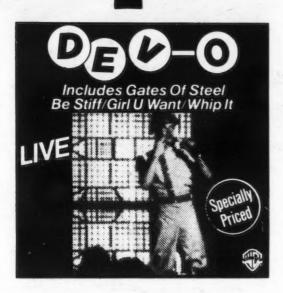
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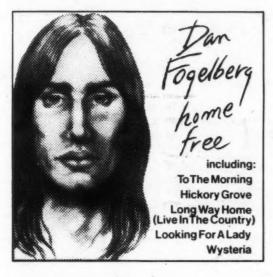


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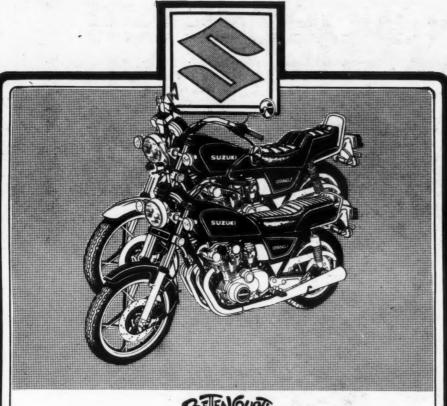
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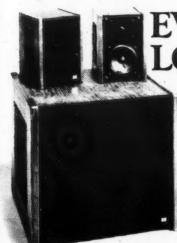


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STORE HOURS

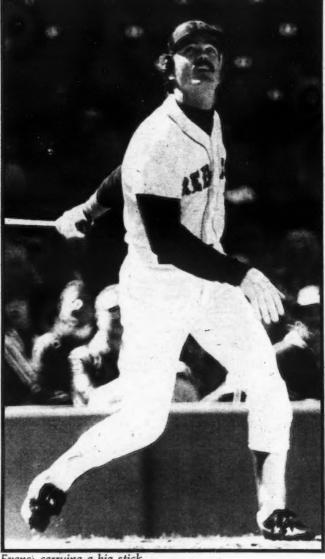
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Evans: carrying a big stick

Sox

Continued from page 22

was just that, while Torrez's woes extend back two full seasons. Needless to say, Ralph had no hard words for his starter. "He hadn't worked for nine days and it was cold," he said, but that didn't alter the fact that after 43 pitches, he'd seen enough. As for Torrez, he wasn't around to give the press the benefit of his opin-

In a way, writing this report is like dealing with a mirror. After stating that the pitching and strategy have been encouraging, one must point out that the offense might be a problem.

The Red Sox not scoring?

That's like Ed King taking the train, unthinkable. But Boston got exactly 18 hits in its first three games, six apiece, and its only outburst reminiscent of olden days was a Jim Rice grand slam to beat Chicago last Sunday. The seven runs scored against the Orioles came from a Carl Yastrzemski dying-duck opposite-field single and a home run by Perez that traveled 200 feet on its own and was then blown about 150 feet off course to come majestically to rest in the seat behind the right-field foul pole. "It makes up for all the ones I've been robbed of," he said later, proving he had the natural reflexes of a born hitter.

The Sox do have bats - Rice. Carney Lansford, Dave Stapleton, and even Dwight Evans so far. But they seem to be caught in between their old style of one base at a time and then a homer and a more aggressive, running, bunting game. In the confusion, they haven't been getting much of either style.

How Evans does should determine how the Sox decide to play their offense. Houk is very big on Dewey and has batted him leadoff and third, arguably the two most important slots in the order. Evans has two homers (both, alas, with the bases empty), has scored runs, but has also struck out into a double play and failed to execute a bunt. For years now, Evans has looked as if he should be a better hitter than he has been.

To Houk's credit, this year he's putting Dwight in a position where he must be a better hitter if Boston is to win. Evans has been the target of cruel ridicule the last two seasons, but now he has a chance to erase the snide nickname "Mr. March."

f course, there are other ways to win games. We almost saw a new one on Wednesday, as the manual scoreboard, the only source of in-formation in the blacked-out stadium, was incapable of giving the proper score. When the Orioles scored a run to make it 4-1, Red Sox, the board promptly made it 5-0, Boston.

"What a manager Ralph is," cried one writer. "We'll never lose a game playing like that. Another pointed out that we had witnessed the ultimate unearned

The whole day was like that. There was confusion, laughter, and fun. It was baseball from the old days, where sunlight and an umpire's lungs were all that was needed by way of energy. I haven't enjoyed a game so much in years. Too bad only 8925 were there to see it, even though the cold was so bad fans were pleading for Stanley to end the ninth and put them out of their misery. Of course, by June, 89,250 people will claim to have been present at the Great Outage of '81.

Then there's one ugly note to bring up. Now that Don Zimmer is no longer available as whipping boy, the boobirds have started picking on an actual boy, the Sox' new batboy. The kid is, uh, chunky in build, rather like a diminutive Reggie Cleveland, and when he booted a foul dropping from the screen on Opening Day, he was rigorouly booed. Now the little nipper is gun-shy, and fields the pops on the first bounce, which of course only leads to more boos. Things have gotten so bad that pitching coach Lee Stange throws pregame practice fouls to the kid to build up his confidence.

But the booing continues. After last Monday's loss, one fan headed for the exit disgustedly telling his mates, "We'll never win the pennant with a batboy like that."

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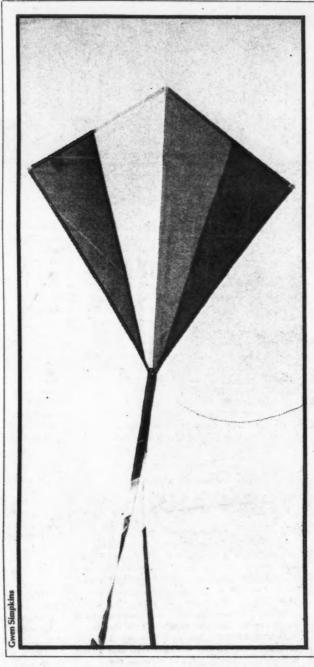
The forgotten history of birth control

A lesson for the Reagan administration

by Ellen Perley Frank

appears to be a 20th-century invention. Returning World War I soldiers are credited with having made condoms commonplace in America. Contraceptive foam was first introduced into America in the '20s. The female ovulation cycle as we know it was identified in 1924; rubber diaphragms were first manufactured in America in 1925. The American Medical Association made its first guarded endorsement of birth control in 1937. Birth-

ontraception deceptively control pills became publicly available appears to be a 20th-century invice went on the market in the mid 60s. In 1966 the Supreme Court belatedly repealed the nearly century-old Comstock Act, which prohibited contraceptive practice and the dissemina-tion of birth-control information through the mail; in 1972 the Court recognized that single women have the same rights to contraception as do those who are married, and in 1973 it Continued on page 4



WORLD ON A STRING

When the first warm breezy Sunday finally arrives, it's time to celebrate. Being outside without a muffler on may suffice for some, but an orange-and-red dragon kite dipping over the

Charles lets everyone who sees it share in that spring revelry. Some folks collect delicate kites to adorn their walls, but open spaces and little people usually cry out for the flyable kind. Whatever your preference, Soft as a Grape, in the Garage at Harvard Square, has a multitude to choose from. When we think of kites, we usually imagine triangles. But kites are available in all kinds of shapes - the dragon and the delta (a forerunner of the hang glider) are even considered easier to fly than the diamond. Two delta-shaped varieties, the Ace (\$13.95) and the Valkyrie (\$18.95), are made by Nantucket's famous kite man and woman, Al and Betty Hartig, who have been putting kites

together for 17 years. There's something for kite-lovers of every income bracket here — \$1.95 will buy you a mini-dragon kite and \$34.50 a small Parafoil, which is a combination wind sock and parachute. The original dragon kites were made in Thailand from rice paper and bamboo sticks. Now, these colorful and easy-to-fly long streamers are made of nylon cloth with fiber-glass rods, or of Dupont Mylar, a great material for kites inasmuch as its combination of lightness and strength permits dragons of outrageous lengths. A 130-foot Mylar dragon (\$25.95) makes a unique gift. (Charrette, in the Square, sells mailing cartons for kites.) The rip-stock nylon rainbow delta (\$23.95) is a decorative yet resilient kite — probably the best buy for the every-weekend enthusiast. Although not long lasting, Chinese paper kites (\$2.99-\$4.99) can be flown if they are glued instead of just fastened together. Most people, however, choose to hang these ornamental peacocks, phoenixes, and bugs on their walls. The same goes for the paper Wright Flyer airplane kites (\$13.95); by the time you finish assembling the complex model, there's not much chance you'll want to subject your efforts to wind and

Kite flying can be serious business. There are competitions, conferences, and a magazine, Kite Lines (7106 Campfield Road, Baltimore, Maryland 21207), for addicted flyers. For the pro or risk-taker, Soft as a Grape has a French Military kite (\$23.95), which incidentally is not recommended for kids due to the strong pull, and stunt kites. Stunt kites (\$19.95) come in the dualcontrol variety (the Sky-ro-gyro) and the extra-long-tailed (the Rainbow Stunt). For \$10, science buffs may want to scoop up the Tetra kite, made of red Mylar and similar in design to what Alexander Graham Bell came up with many moons ago. Whichever kite you decide on, find that green or sandy spot and try to get it afloat. But keep your sense of humor - kites have a

strong attraction to high winds and wires.

Soft as a Grape, the Garage, Harvard Square, is open Monday through Wednesday and Saturday from 10 a.m. to 6 p.m., and on Thursday and Friday from 10 a.m. to 9 p.m.

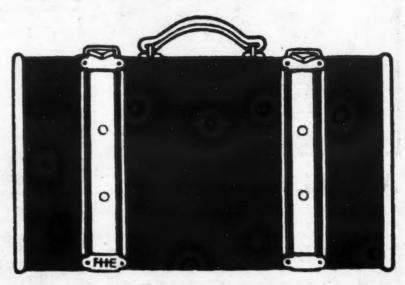
ALTERNATE ROUTES

When the crocuses start popping up, the itch to don a backpack and go off on an adventure seems to surface as well. Traveling abroad can mean relaxing on Costa del Sol's beaches, taking in a theater performance in London, or seeing a bloody bullfight in Spain. But it can also mean going as a non-tourist to experience and learn from a different

Clayton Hubbs, a professor of modern literature and a foreign study adviser at Hampshire College, created a newsprint quarterly to help those folks interested in the latter kind of travel. Transitions is full of the latest opportunities to study and work abroad. Not recommended for the vacationer who prefers the Ritz, Transitions is a communicating link for those addicted to traveling in the unconventional way; it's also good reading for anyone interested in other cultures. The winter issue included one woman's experience as a Peace Corps volunteer in the Middle East, reports from three women who worked as au pairs in France, tips on hitchhiking in Great Britain, and an account of crossing Colombia by bike. There are tantalizing ads for studying film and criticism in Paris, spending an archaeological semester in Israel, or learning Spanish in Cuernavaca. If you haven't been a student per se for years or would have to finance the adventure by working, the publication also lists resources and contacts for jobs in various countries and cutting-throughthe-red-tape advice.

You can buy Transitions (\$1) at Out of Town News, or write the magazine at 18 Hulst Road, Amherst, Massachusetts 01002. Annual subscription rate (4 issues) is \$6.

Another good resource to use when planning a trip abroad is the Whole



World Handbook (Dutton, \$5.95). It's the sixth edition put out by the Council on International Educational Exchange, with updated and expanded material on working and studying in every country (except the US). Not your standard travel guide, the Handbook offers information about temporary unskilled labor jobs in Ireland, New Zealand, France, and Great Britain, and provides addresses to write to concerning longterm employment in a foreign cou It lists numerous volunteer organizations and opportunities for study: undergraduate, graduate, and non-credit. Once you have decided where to to and what to do, the book also provides nuts-and-bolts details on insurance, driving permits, mail, customs, money, passports, and bargain air fares. Whether you want to spend next year teaching in Niger or the summer camping in Morocco, this book can help you plan ahead to avoid lastminute snags.

For a unique vacation trip that's easy on the change purse, you might want to consider a bicycle tour. Hostels are the modern biker's Howard Johnson, only one better, because they bring fellow

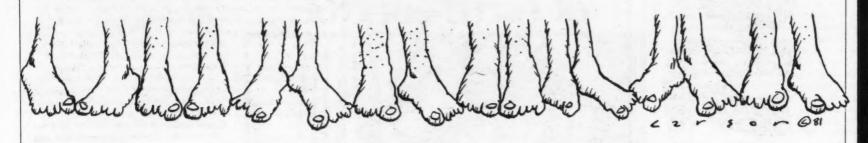
bikers together; overnight fees range from \$3 to \$6. Hostels usually have separate men's and women's dorms (puritanism never dies), with bathroom and kitchen facilities. Users must be members of the American Youth Hostel Federation (membersip costs \$14 a year, \$21 for a family), but there's no age restriction, and it sure beats staying at a dingy motel for \$45 per night.

You should start getting in shape to try in the summer. (Watch out for potholes.) When your leg power matches your enthusiasm, you'll be ready to take on some of the tours outlined in the AYH's American Bicycle Atlas (Dutton, \$6.25). A chapter is dedicated to each major area in the US, with an average of 10 tours per area listed. There's a map provided for each tour, plus information about length and terrain, points of interest, and clear directions and markers. For daytrippers, the Northeast section includes a 38-mile trip from Bridgewater to Plymouth and a 25-mile trip from Barnstable to Woods Hole.

American Youth Hostel, Greater Boston Council, 1020 Commonwealth Avenue, Boston, 731-5430.

Lifestyle Index **Trends** 6 Life/Sentences 8 The red & the white 10 Thought for food 11 The fat & the lean 12 Classifieds 20 The crossword puzzle will

return next week.



BEST FOOT FORWARD

Have you done anything nice for your feet lately? Those little guys we rely on to carry us through the marathon, dance class, or a long hike through the White Mountains really get forgotten in the winter, hidden for months under mounds of wool and stuffed into leather caves. It's time to bring them out into the open air for a reward. A good start might be a massage via the Footsie Roller — a grooved, solid-cherry rolling pin that never complains about being overworked, doesn't need batteries, and doesn't come with complex instructions. Just roll the flexor hallucis brevis and lubrical muscles over the pin for instant tired-feet relief. Golden Temple Emporium, in Harvard Square, carries

the Footsie Roller (\$9.95) as well as shoes that will also be kind to your lower extremities.

Prefer the human touch? Have an old-fashioned pedicure. An eccentric luxury for the toes, a 45-minute pedicure by Basya at Avanti (\$20) also means a firstrate foot massage by an experienced professional. The Studio, on Newbury Street, will paint your toes in a half-hour session for \$15. Salon Renaissance, also on Newbury Street, offers pedicures by appointment only for \$17.50. For those in the burbs, Russo's Total Look, in Newton, usually has enough pedicurists on hand to work on feet that can't wait for a scheduled-ahead appointment (\$11). The final touch - a gift for those toes that placed in the Boston Marathon - is a toe ring. Roger Harvey, a goldsmith, will gladly adorn your toes with custom-made silver rings (\$20 and up) or shiny solid-gold ones (\$60-\$70). A far cry from beat-up sneaks, gifts for the feet may become a new trend.

Golden Temple Emporium, 1440 Massachusetts

Avenue, Cambridge, is open Monday through Thursday from 10 a.m. to 7 p.m., Friday and Saturday from 10 a.m. to 6 p.m. Basya, at Avanti, 123 Newbury Street, Boston, is available Tuesday, Friday, and Saturday from 9 a.m. to 5 p.m., and on Wednesday and Thursday from noon to 7 p.m. The Studio, 164 Newbury Street, Boston, is open Monday and Tuesday from 10 a.m. to 2:30 p.m., Wednesday and Thursday from 10 a.m. to 7 p.m., Friday from 10 a.m. to 5:30 p.m., and Saturday from 10 a.m. to 4 p.m. Salon Renaissance, 71 Newbury Street, Boston, is open Tuesday through Saturday from 9 a.m. to 5 p.m. Russo's Total Look, 1229 Centre Street, Newton, is open Monday through Wednesday and Saturday from 9 a.m. to 5:30 p.m., and on Thursday and Friday from 9 a.m. to 7:30 p.m. Roger Harvey, 255 Newbury Street, Boston, is open Tuesday through Saturday from 10 a.m. to 5:30 p.m., and on Wednesday from 10 a.m. to 7



ANIMAL HOUSE

A bunch of real live furry animals is throwing a party on Sunday, April 26, from 9 a.m. to 5 p.m. To celebrate its fifth anniversary, the Northeast Animal Shelter, in Salem, is obedience trials, a pet-portrait artist, grooming demonstrations, a movie showing children how to care for their puppy, free refreshments, door prizes — and, of course, lots of dogs and kitties for adoption. One visit will tell you this shelter is no ordinary place. Staffed by five dedicated women, the Northeast has one overriding goal: wise placement of the animals. No four-legged creature is put to sleep here, so no staff member or prospective pet owner has to feel pressured into taking Fido or Tarzan home. The staff tries to make sure the pet is the right one for you. If you work 10 hours a day, for instance, picking out a big retriever is probably not a smart move. "We're working hard to change the connotation of a dark, dingy animal shelter, where animals come to die," says Diane Semiloff, who's been working there for four and a half years. Proudly she explains, rve the way people come in, usually go with our gut feelings about them, and then we follow up on the adoptee a month later." The Northeast Animal Shelter was founded by Cindi Shapiro five years ago, after she had read about another shelter with a "do not destroy" philosophy — The North Shore Animal League, in New York — in the Wall Street Journal. She corresponded with the league, and before she knew it, the Northeast was born, operating with financial support from its New York model. Although money is limited, the shelter tries to guarantee the spaying and neutering of its adopted animals by giving the new owner a certificate good for the service - free from one of the vets on the list provided. The Northeast has obtained homes for more than 5000 pets, including a three-legged cat and a one-eyed dog. The open house is free; even if you're already a pet parent, you're more than welcome.
The Northeast Animal Shelter, 204 Highland Avenue,

Salem, is open daily, from 9 a.m. to 9 p.m. To get there, take Route 128 north to exit 26; turn left at the stop sign, go three miles to 107 south; it's 11/2 miles up.

TEEN ANGLE

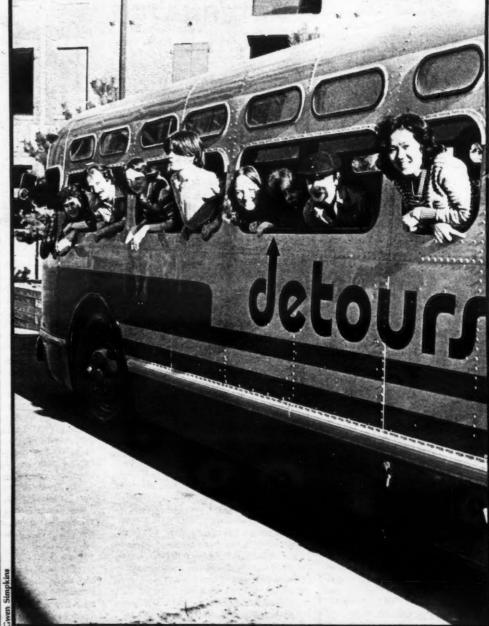
If you know a teenager who gets bored on Saturday afternoons (let's face it - chores, homework, and hanging out aren't really fun) or who wants a break from routine, tell your friend about Detours. Funded in part by a Youth Project grant from the National Endowment for the Humanities, the organization was set up by the Children's Museum to encourage those age 11 to 16 to explore Boston's sports, ethnic foods, museums, fashions, music, and parks. The offbeat is emphasized - well-versed tour guides may take everyone roller skating on the Esplanade one week and to a Gloucester

fishermen's hangout the next. A \$5 membership fee (reduced rates offered for schools and community centers) covers these trips; it also includes \$5 worth of MBTA tokens, a "passport" full of coupons for the city's best offerings and sights, a workshop on Boston's transit system (for better or worse), and the "Real Good Times" newsletter that's published four times a year. Michaud Trailways of Salem has donated a 1954 city bus, now painted red and yellow, for the Saturday excursions. It all began April 18, and

anyone 11 to 16 can join; just call 426-6500.

Detours, Museum Wharf, 300 Congress Street, Boston, will be operating every Saturday through June.

- I.K.



Continued from page 1

legalized abortion, reversing a series of state-level prohibitions initiated in the 1870s. The cervical cap has been distributed in the US for the past three years.

Contemporary contraception devices and practices are rooted in modern inventions, manufacturing, chemicals, scientific research, law, and the acceptance of the medical establishment. All this might lead one to conclude that contraception and non-procreative sex are products of the 20th century. But that would be an ethnocentric presumption, an automatic equation of so-called sinfulness with modernism.

Women, and occasionally men, have exercised control over conception since the beginning of recorded history. Contraception began in Egypt, moved on to Israel and Greece and Rome, smothered under Christianity but continued in India and Islam and among several hundred tribal cultures. In the West, contraception among upper-class European women is not documented until the 17th century. Thereafter it spread slowly through the middle class, first by word of mouth and then through genteel 19th-century marriage manuals. Many of the same techniques reappear in the course of this often interrupted history.

American anti-vice legislation of the 1870s, notably the Comstock Act, made sending contraceptive information and devices through the US mail illegal. Apart from risky illegal abortions and the relatively unreliable coitus interruptus, women lacked access to contraceptive information until the long and strident campaigns of Emma Goldman, Margaret Sanger, and many other well-organized feminists and social reformers brought contraception into the open by the 1920s and '30s. That marks the beginning of the modern contraceptive era, which has been distinguished by the opening of birth-control clinics and the acceleration of contraceptive research.

Contraception's numerous generations frequently made use of the same principles operative today. Although magical ceremonies and seemingly ineffective potions were also common, every contemporary contraceptive device has many historical parallels, from the diaphragm to the condom, pill, rhythm method, spermicides, abortion, and sterilization.

Until the 20th century, contraception was generally prescribed or taught by women, often specialists or midwives; control over contraception enabled women to continue the practice even when it was prohibited. The female urge to regulate conception by contraception or abortion is deeply rooted throughout history; this will is so strong that laws are unable to deter it.

Prohibitions have had the effect either of forcing contraception underground, where it is practiced and passed on by women, or of isolating women from each other and medicine and forcing them to use potentially dangerous homeremedies.

There is a lesson in all this history for the Reagan administration and the antiabortion movement.

Spermicides, diaphragms, and their relations

The diversity, ingenuity, and degree of physiological knowledge attested to by the history of contraception are fascinating and often astounding. Some methods appear to have been ineffective; others, according to demographic records or anthropological observation, apparently worked; some were clearly dangerous or hit-and-miss. However, the most effective and consistently used techniques prevented live sperm from entering the uterus.

This goal can be achieved by blocking the cervix with a diaphragm-type device, or by immobilizing the sperm with a gummy agent, or by chemically neutralizing the sperm with an acidic substance or spermicide. The Ebers Papyrus of 1550 BC discusses a contraceptive of lint tampons moistened with the juice of fermented acacia shrubs, which contain lactic acid, until recently one of the most common components of modern spermicides. Lactic acid, along with boric acid and chinosol, was also a key ingredient in W.J. Rendell's cocoa butter-base suppositories, an extremely popular mass-market contraceptive sold in London from 1885 to 1960.

The first historical references to contraception appear in the Petrie Papyrus of

The forgotten history of birth control



1850 BC, which prescribes the use of three anti-motility agents or pessaries to form an impenetrable covering over the cervix. One is a mixture of honey and natron (a native sesqui-carbonate of soda), a compound that will contract the mouth of the cervix. The second is a type of gum, though the exact sort could not be deciphered from the damaged papyrus. The third is crocodile dung, diluted with a paste-like agent. Elephant dung was later used as a contraceptive in India, and several Arabic physicians of the 10th and 11th centuries wrote that elephant dung was effective when mixed with honey. Linda Gordon, associate professor of history at UMass-Boston and author of Women's Body, Women's Right: A Social History of Birth Control in America, writes that the use of dung "is partly magical, since the animal chosen as a source was frequently one important to local magic or religion, as the

crocodile in Egypt. The use of sperm-blocking anti-motility agents, particularly honey and oils, and various types of spermicides then shifts to Israel, Greece, Rome, Islam, and India and reappears in popular 19th-century marriage manuals. The sixth-century (BC) Greek medical authority Aetios recommended smearing the cervix before intercourse with honey, opobalsam, or cedar rosin, combined with myrtle, lead, or the spermicidal liquid: alum or wine. As an extra precaution he suggested that the man apply an astringent : as alum, pomegranate, or gallnut with vinegar to his penis. Aristotle, who suggested that the male daub his penis with a gum, also mentions anointing the vagina with oil of cedar, ointment of lead, or frankincense mixed with olive oil. Dioscorides, a significant medical authority of first-century Greece, recommended smearing the vagina with spermicidal alum, or applying a pessary of peppermint or sicklewort mixed with honey. Dioscorides's principal work, De Materia Medica, a pharmacological and botanical treatise, is one of the few known sources of contraceptive information in continuous use; it was consulted through the 16th century and then printed, in a

pean languages, excluding English.
In the East, a first-century (BC) Indian

sequence of 70 editions in all major Euro-

work recommends spermicidal rock salt dipped in oil, and an eighth-century Indian manuscript offers a number of contraceptive formulas, including a pessary of honey, ghee, and the seeds of the palas tree. Islamic medical authorities of the 10th through 12th centuries suggest such methods as mixing oil of sesame or honey with bitter fruits.

honey with bitter fruits.

Oils have been effectively used as a contraceptive even in this century. Marie Stopes, a British paleobotanist turned birth-control crusader, considered the combination of a sponge and olive oil an ideal and readily available contraceptive for the poor. She reported that her London clinic had prescribed the method for 2000 patients and that follow-up visits revealed no instances of pregnancy.

Diluted acids have been frequently used as spermicidal douches, and they are mentioned in a number of 19th-century marriage manuals. Nineteenth- and 20th-century anthropologists observed that a number of Caribbean and South Pacific women douched with citric fruit juices after intercourse. Women in Sumatra commonly used a suppository containing tannic acid, which is even more effective than citric acids.

fective than citric acids.

Extensive tests in England in the early 1970s revealed the spermicidal potential of vitamin C. Over a year's time 1500 women used Redoxin R effervescent vitamin C tablets, which they inserted into their vaginas immediately before intercourse, as their sole contraceptive. Investigators recorded a 100-percent success rate, with no side effects on either males or females. However, an American woman who relied on this method told methat her cervix had been severely burned by the insertion of the vitamin C tablet several hours before intercourse.

The diaphragm concept has a long history, beginning in ancient Israel with a Talmudic reference to the placing of a sponge in front of the cervix. This method was recommended by a number of 18th-century French and English authors. The 1786 book Rideau Leve suggests wetting the sponge with brandy, for "... even if the pervasive semen goes through the pores of the sponge, the extraneous liquid, mingling with it, destroys the power and essence." Women living in 18th-century Constantinople in-

serted a sponge moistened with diluted lemon juice and after intercourse reinserted the sponge with an application of aloe, rue, and rubber. An 1898 pamphlet authored by a Chicago physicians' club advised: "The little sponge in a silk net with a string attached is a familiar sight in drug stores. If this is moistened with some acid or antiseptic solution before use and rightly placed, it is very safe and harmless."

A new model of this ancient method could be available over the counter by late 1982. FDA approval is pending on the Secure Contraceptive Sponge, a one-size-fits-all sponge of synthetic polymers containing the commonly used spermicide noxynol-9. Vorhauer Laboratories of Costa Mesa, California, has been developing and testing the much anticipated product for the past five years. The disposable and inexpensive sponge is designed to be worn for two days, and no spermicide need be added regardless of how often a woman has intercourse.

In various cultures throughout the world women have used whatever was locally available to block the passage of sperm. Prostitutes in China and Japan placed disks of oiled paper on their cervixes. Women of Easter Island applied a small piece of algae or seaweed in front of theirs. Casanova's memoirs reveal that half of a small lemon (with the juice extracted) was used as a cervical cap — an ingenious diaphragm/spermicide.

By the end of the 19th century, cervical caps were being produced in metal and rubber and, later, from plastic. Specially designed calipers were often used to determine the patient's proper size. The first rubber diaphragm (a precursor of today's cervical cap) was developed in 1838 by German gynecologist Dr. Friedrich Wilde, who custom-molded them after taking impressions of the patient's cervix. He was inspired by the reportedly successful German folk practice of applying disks of melted beeswax to the cervix. By 1853 Charles Goodyear was including a variety of rubber pessaries in his product listings; in 1864 the British National Medical Association's Trans-actions recorded "one hundred and twenty three kinds of pessaries embracing every variety.

The improved spring-loaded Mensinga diaphragm was developed in Germany in the 1880s, but it was little known outside of a select few women of the European upper class. Americans were barely aware of the device until after 1920. Margaret Sanger became acquainted and impressed with the diaphragm during a 1915 visit to Holland, but the Comstock Act forbade importation or mailing of contraceptive materials. Sanger's wealthy second husband, J. Noah Slee, who manufactured something called Three-in-One oil, had the diaphragms shipped from Germany to his warehouse in Montreal and smuggled into the US in Three-in-One cartons. Slee also began manufacturing lactic-acid contraceptive jelly for the diaphragms, and in 1925 he financed the Holland Rantos Company, manufacturer of America's first diaphragms.

Abstinence, taboos, magic, and other possibilities

Anthropologists and historians have noted dozens of examples of taboos and magical practices to prevent conception. Historian Clellan S. Ford claimed, Taboos on sexual intercourse constitute the most common contraceptive measures among primitive peoples." Other historians made the same claim for different methods, specifically coitus interruptus, abortion, and infanticide, but it would be empirically impossible to defend these claims as much more than guesses. Tribal cultures commonly had a time after a woman gave birth, but in general it was extremely rare for a tribe to rely on abstinence as the sole method of birth control. Norman Himes, author of The Medical History of Contraception, knew of only three tribes in which abstinence was the only form of contraception.

Thus it seems odd that, until the 19th century, Christian authorities advocated abstinence as the only acceptable form of birth control. Catholic prohibitions have of course lingered even longer. The stigma of contraception has been so deeply imbedded in Western mores that Thomas Malthus, the early-19th-century philosophical founder of the birth-control movement, recommended only late marriage, a modified form of abstinence, as the means of stemming the over-

population that seemed to be the cause of poverty. It was several decades before more-radical and explicit neo-Malthusians, such as Francis Place in England and Robert Dale Owen in America, promoted actual contraceptive methods, such as the vaginal sponge or coitus inter-

ruptus.

The West's prolonged repression of contraception forced many methods underground, but it also led European women to practice ritualistic or magical methods, ceremonies that now sound desperate. Many of these rituals involved the use of fingers, possibly as phallic symbols. While riding in their nuptial carriages, 19th-century Serbian brides sat on as many fingers as years they wanted to be without children. Rumanian brides put a roasted walnut into their bosom for each year they wished to remain sterile. Hungarian women filled an open padlock with poppies and put it in the near-est well to remain childless. They also placed a newborn's placenta in a container, in the belief that they would remain sterile until it had completely rotted.

It is possible that these women were practicing prohibited contraceptive methods as well as hocus pocus. Such a combination of techniques is known to have existed in several Western and tribal cultures. The Papuan women of New Guinea wore a rope tightly tied around the waist during intercourse and afterwards douched very carefully. Older women in the tribe were considered experts in contraception, and they warned younger women not to experiment. Pre-marital sex was quite common, there were no known illegitimate children, and families were generally limited to three

Women in certain parts of Australia, in the Trobriand Islands of the Pacific, and among the ancient Hebrews practiced a method no longer in use today - violent bodily motions to expel the semen following intercourse. It is hard to imagine that the muscles of the vagina could actually do this, but anthropologist Bronislaw Malinowski observed that the very sexually active Trobriand people had families of a desired size and no il-

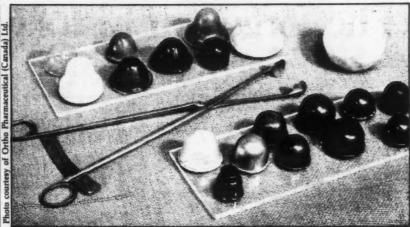
legitimate children among the unmarried.

It is significant that after extensive field work among the Trobrianders, Malinowski thought the tribe practiced no method of contraception; this, given their sexual activity, dumfounded him. The physical-expulsion technique was revealed by a resident magistrate of the area after the publication of Malinowski's book The Sexual Life of Savages in North-western Melanesia. That word 'savages" might suggest the author's limitations as an observer; he either failed to ask the right questions or was not trusted enough to be given full answers.

Various ethnocentric limitations of this sort have left many blanks in the history of contraception. The major text in the field, Norman Himes's Medical History of Contraception (1936), and the bulk of anthropological field work on "untarnished" tribal cultures was done prior to the Western development of the pill, the intrauterine device, and other modern contraceptive methods. Historians and anthropologists had a tendency to dismiss as "magical" even those native methods that paralleled the most recently developed Western contraceptives. When anthropologist Hortense Powdermaker wrote Himes about contraception among the Melanesian women of Lesu ("Certain leaves are supposed to have the power of making women sterile, and others are said to have an abortive val-ue"), Himes replied, "These are undoubtedly ineffective since no drug taken by the mouth is known to Western science that will prevent conception or abort."

Conceptual language differences also interfered. Most tribal cultures explained the fertilization process through myths. A woman might be impregnated through an appeal to plant or animal spirits, or by dreams of mating with a divine spirit, or by a natural phenomenon, such as an eclipse. Anthropologists often accepted these myths as proof that the originators did not understand physiology and therefore were unable to learn birth-control techniques. Anthropologists might also have taken the unwillingness of women to talk as a sign of ignorance, rather than as a lack of trust.

A few perceptive questioners realized that such spiritual explanations were a symbolic means of unifying human birth with nature. The myths betokened not literal belief but a sense of the import-









Margaret Sanger, birth-control pioneer

ance of the event. Two contemporary British historians explained that among tribal cultures sexual intercourse is . humdrum and so much a part of daily existence as to be unworthy of special comment.... No mention of it is made to the field worker and the error slips into the scientific literature.

A tribe in western Australia used to explain that conception occurred when a man ordered the dying spirit of an ani-mal he had killed to enter a certain woman and make her pregnant. But one anthropologist who had lived in the area for some time about 50 years ago broke through the mythology by asking a small group of men, as they all sat together around a fire, what sperm did. They paused, looked at him with surprise, and said. "It makes babies."

A few chroniclers recognized their own cultural limitations. In 1917 the libertarian sexologist Havelock Ellis wrote that if all birth-control measures were judged according to contemporary Western standards, "we may fall into crude, superficial, even mischievious conclusions." Anthropologist Herbert Aptekar admitted that he was prepared to dismiss a German method of drinking water from a blacksmith's bucket, until he learned that the solution contained iron sulfate, which acts as an emmenagogue (a stimulant to menstruation, or early-phase abortifacient), and that the water served as a dilutant. A similar technique was used in Sumatra, where women drank the washings of a

sharpened knife. (Lead poisoning is a potential side effect of this technique.) In 1951 Clellan S. Ford wondered about the possible effectiveness of an apparent oral contraceptive used by a woman in the South Pacific, who kept the method secret from her husband. A few years later ethnobotanists were exploring remote areas of Latin America and Asia in search of oral contraceptives made of plant materials. This research played a part in the development of the birth con-

Oral contraceptives

More than 100 different plants have been used in various forms as oral contraceptives in folk cultures around the world, from tribes in the Americas to Australia, India and Europe. Women would chew the leaves or flowers, drink teas made of roots, or mix pulverized berries or powdered plants into their diet. Some of the potions were made of symbolically sterile ingredients, such as teas made from fruitless plants. However, women in northern New Brunswick would drink an alcoholic solution of dried beaver testicle.

Most historians have dismissed these methods as ineffective folk medicine, and almost nothing is known about the side effects, dosages, or effectiveness. But in the mid-'50s, when laboratory research was beginning on the birth-control pill, a few Western scientists believed it would be worthwhile to investigate the validity of some of these plants. In 1954 Henry de

Laszlo and Paul S. Henshaw divided 42 of the plants into three different classifications: "so-called oral contra-ceptives thought to cause temporary sterility"; "substances which in certain doses are believed to interfere with implantation or gestation but which might well prove to cause temporary sterility if used in smaller doses"; "emmenagogues, plant materials believed to affect menstruation." Only a few of the folk-culture oral contraceptives have been put through laboratory analysis and tested on animals. In 1955 three American researchers analysed stoneseed, which the Shoshone women drank, as an infusion from the root, for a six-month period in order to induce sterility. An article in the Annals of the New York Society of Medi-cine reported, "Preliminary experimental work showed that feeding mice with alcoholic extracts ... abolished the normal estrous cycle and decreased the weight of the sex organs, thymus, and pituitary Subsequent work with rabbits led them to conclude that Lithosperma (stoneseed) apparently inhibits the actions of the gonadotrophins on the

In 1958 a team of British botanists traveled to a remote corner of Thailand to find the pugfaria tuberose, which was reported to improve both the fertility of men and the sterility of women. When the botanists boiled the plant down there remained a grayish powder containing the hormone miroestrol, which in small doses does indeed make men more fertile and, in large doses, makes women sterile.

Some of the analysis indicated that certain plants had no concrete effect on conception. This was the case with three reputed contraceptive plants from the northwest Amazon basin. It was suggested, however, that they might have been used because of the phallic sym-

bolism of the flowers.

There has been a recent small revival of interest in the reputed contraceptive plants of folk cultures. The World Health Organization in Geneva has organized a task force to investigate plant products used for contraception. The Chinese have developed an oral contraceptive for men derived from cottonseed that, after tests on 4000 men, had a reported 99-percent effectiveness rate in temporarily reducing the sperm count. American scientific activity in the field seems minimal. Dr. Hyun Kim at the National Institute of Child Health and Human Development's Contraception Development Branch recently told me, "I spent six months researching all the folklore plant information on contraception and came to the conclusion that we won't spend any money on it. The problem with plants is that it's very hard to isolate the active components and the batting average would be extremely low. The National Cancer Institute has the time and money to test thousands of plants, but we don't. The only proven contraceptive plant I've heard about is zoaptle, which is used as an abortifacient in Mexico. Ortho Pharmaceutical isolated the two active components, and they have a patent on it, but they aren't marketing it.

The difficulties of using historic and untested methods of contraception have been highlighted by the publication of a controversial new booklet, When Birth Control Fails (Speculum Press), written by Suzann Gage of the Los Angeles Feminist Women's Health Center. The book details methods of self abortion, including the use of a bicycle pump or vacuum cleaner for suction, self-saline abortions, and the use of abortifacient common herbs (possible undesirable effects are not known by the author). The book has roused strong reactions among feminists because of the dangers and unknowns involved in self-abortion. Author Gage defends her book in light o the present threat to legal clinical

abortions.

The intrauterine device

The IUD has a meager history compared with the rich heritage of diaphragms and spermicides. There are only three known instances of use prior to the 20th century. The New Zealand Maori tribe credited their taupa rites for their significantly low birth rate. During the ritual a small stone was inserted in the woman's vagina, to make her "sterile as a stone." The modern IUD seems to work by causing a small irritation in the uterus to prevent implantation of the fertilized ovum, but it is difficult to comprehend how an obstruction in the vagina might successfully operate. A similar method

Continued on page 18

Trends The inside story

Pollution in your home

by Emily Isberg

e've poisoned our waters with industrial wastes, laced our food with pesticides, buried toxic chemicals in the woods, and fouled the air over our cities with auto exhaust and the sooty belches of factories and power plants.

Now comes the news that we may not even be safe at home. The problem? Indoor air pollution.

Ever since the oil embargo of 1974, we've been told that tightening up our houses to save energy is not only necessary for financial survival, but a public service as well. We caulked around windows and weather-stripped around doors. Now, environmentalists and scientists are sounding the alarm and telling us that we may be sealing ourselves into an air-tight box of health hazards.

Gas stoves, cigarette smoke, insulating materials, new furniture, particle board, carpet backing, paint remover, pesticides, dry-cleaned clothes, and radioactive radon gas are among the potential sources of pollution. The less air there is circulating in and out of the house, the more the concentration of pollutants tends to build up

tends to build up. Ironically, some home improvements designed to save energy may be contributing to the problem. Wood-burning stoves, particularly when burning slowly or smoldering, may emit respirable particles and hundreds of different organic compounds, some of which, like benzopyrene, are suspected carcinogens, according to Ed Spear, an engineer with the Air Quality Control division of the Massachusetts Department of Environmental Quality Engineering. Kerosene-burning space heaters, which are gaining popularity nationwide, were characterized by one scientist as being about as clean as a car running in your living room. These heaters are banned in Massachusetts for use inside homes but are still being sold, presumably for use in

There is some concern that higher than normal levels of radioactive radon gas, found naturally in soil and rocks, are being emitted by granite blocks and pebbles used in heat sinks in solar homes. However, George Swible, radiation scientist for the Massachusetts Department of

Public Health, says that his office has monitored several solar homes in the state at the request of the owners, and that no excessive radiation levels have been found.

The health effects of indoor contaminants are, for the most part, still unknown. Yet since most people spend between 75 and 100 percent of their time indoors, say interested scientists, the issue should not be ignored. "There are all kinds of things that are exposing millions of people on a daily basis, and we don't know what they do," says John Spengler, a Harvard professor who is coordinating a study of indoor air pollution for the National Academy of Science. The final report will be issued this spring, he says; it will summarize the work of scientists across the country on health and indoor air quality and will recommend areas for further research.

In recent years, scientific studies have pointed to a number of health risks. After monitoring radon levels in a sampling of homes across the country, the Environmental Protection Agency (EPA) estimated that indoor radon could be responsible for up to 10,000 lung-cancer deaths a year. Cigarette smoke at home and in the office has been linked statistically to a higher risk of lung cancer and respiratory problems for non-smokers exposed to it. Some chemicals, such as benzene, have been found to have toxic effects when inhaled in large doses; others, such as formaldehyde, have caused cancer in laboratory animals. How abundant these potential pollutants must be to endanger human health - and how long people must be exposed before there is a hazard - are questions yet to be answered.

The Lawrence Berkeley Laboratory in California is conducting research on energy conservation, building ventilation, and air quality for the Department of Energy (DOE). In one office building that was monitored, researchers identified 50 different chemicals in the air, many of which also are found in homes, says staff scientist Peter Cleary. "None were present at a level anywhere near the permitted standards. But the idea of breathing in this soup of chemicals is a bit disturbing. What is the danger of breath-

ing in low levels of a toxin for a long time?" he continued. "Nobody knows how harmful (the chemicals) are in the levels at which they are present."

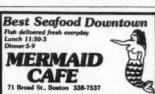
Here is what researchers are finding as they monitor a sample of homes across the country.

— Gas stoves. In Portage, Wisconsin, where the air outside is crystal clear, researchers found the annual average concentration of nitrogen dioxide (a gas that at high concentrations can cause respiratory problems) in kitchens exceeded federal standards for ambient air in 10 of the 130 homes they monitored. All 10 of the homes had gas ovens, and when these were in use, the levels soared even higher.

Nationwide, the researchers found that nitrogen dioxide levels are seven to 10 times higher in homes with gas stoves than in homes with electric stoves.

This investigation is part of an ongoing, six-city study conducted by the Harvard University School of Public Health into the relationship between air pollution and health. Another part of the study examined 8000 children and found that those who grew up in homes with gas stoves had a smaller lung size than those who grew up in homes with electric ranges.

The meaning of this finding in terms of the child's current and future health is Continued on page 17



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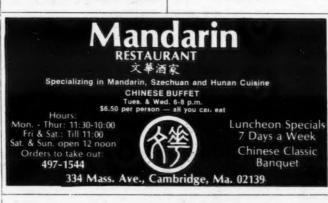


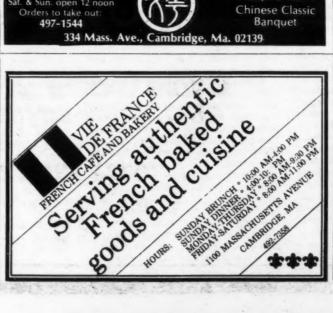
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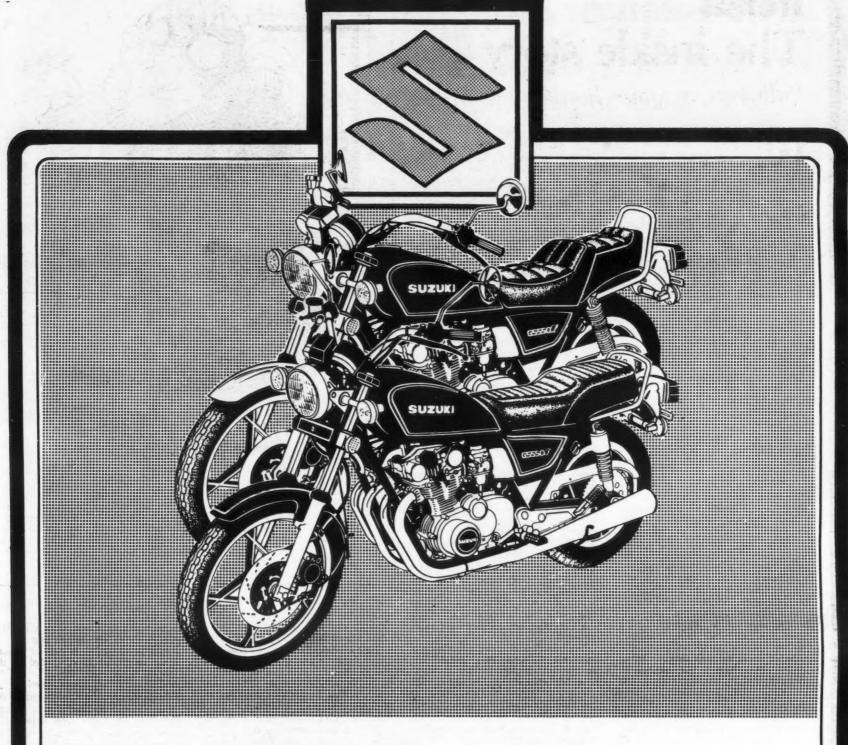
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Life/Sentences Women's work

Margo St. James on prostitution

by Anita Diamant

argo St. James enjoys her work. She approaches interviews and panel discussions with the enthusiasm of a recent convert instead of the resignation or cynicism that might be expected of a seasoned crusader with eight years of interviews and panel discussions behind her. Since 1973, the name Margo St. James has been synonymous with Coyote, an organization which she founded of prostitutes, exprostitutes, and others who support the decriminalization of the world's oldest profession.

As she stood to introduce the other speakers during a workshop at the re-cent Women and the Law conference held at the Park Plaza, she looked like a suburban lady taking a day off from a regimen of tennis for some shopping in town. She wore a pale yellow silk blouse with a bow at the neck over a dark wool skirt. Her hair was straight and simply styled. A fashionable shade of red lipstick added color to an otherwise conservative presence. At 44, she is a very young-looking grandmother - sleek and trim from rock climbing and running. She seems more like a TV anchorwoman than America's favorite ex-whore.

St. James hasn't worked as a prostitute for 15 years, she says. Nor was she in the life for very long, which makes her typical of most American prostitutes. The National Organization for Women (NOW) Prostitution Task Force estimates that there are one million adult prostitutes working in the US today, but since the average career of a hooker only

lasts about four years, as many as 20 percent of all American women have been hookers at some point in their lives. Margo St. James is living proof that the line separating good girls from fallen women is hard to trace — much less en-

She grew up on a farm in Washington State under the watchful eye of a strict Catholic stepmother. "I escaped from the farm and hard labor at 15," she says. Married and pregnant at 17, divorced by the time she was 20, she moved to San Francisco "and became a beatnik." St. James got a job as a cocktail waitress at a bar frequented by professional athletes. "I think my roommate slept with the whole football team - for free," she says. A vice-squad cop became interested in the hip scene at her apartment and propositioned her. "He kept on pestering me and I tried to tell him I wasn't interested as nicely as I could. I didn't want to hurt his feelings. That's when I was still polite, you know." Finally, she says he asked her how much she would charge. "I told him, 'More than you've got,' and he arrested me.

When she went to court she told the judge, "I never turned a trick in my life. He said anyone who speaks the lingo must be one." After her conviction, St. James got herself a new lawyer and started to work on an appeal she finally won. She became so interested in the process that she went to law school, where she like thousands of college students annually - got into the game. "In order to pay tuition, I started turning tricks with

judges and lawyers I met," she says. "I was the first socialistic-type hooker. If one of my tricks wanted someone new, I

gave him away and didn't ask for a fee."
St. James didn't finish school. At 28, she "dropped out" and went to live in Marin County where, "since I'd been arrested for prostitution, the only jobs I could get were babysitting and house-cleaning." When the women's movement made its way across the Bay, she became a member of conscious-raising groups attended by the housewives she worked for.

But I felt the need to put them to gether with the hookers. I started a CR group at Alan Watts's houseboat. The hookers didn't tell the wives they knew some of their husbands. And some of the wives went with the hookers to see what it was really like." She named that group WHO — whores, hookers, and others.

St. James says that similar meetings were tried in New York City, but without much success. "The feminists said, Oh you poor things," to the hookers, and the hookers said, 'We got the mobility

Continued on page 15

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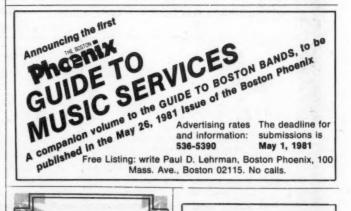
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Hot sips from Europe and California

By Harvey Finkel

arch went out in an exultant blaze. Let me recount the full house of memorable events that covered its last week - a pair from Southern Europe and a threesome from

We'll start, appropriately, with sherry, among the finest of aperitifs. Nearly the entire line of Emilio Lustau sherries was presented by Francisco Valle, the world marketing director, at the Cambridge offices of Cave Atlantique, the importer and distributor. Senor Valle, who has worked in virtually every area of the business, was an informed and candid discussion leader. I've known Lustau sherries for a decade; their quality remains substantially above commercial levels at very fair prices.

We tasted 15 sherries, which ranged from dry and light Manzanilla and Fino to tenacious, treacly Tintilla. It is remarkable that the whole line is so good. Space permits me to mention only my

personal favorites. Papirusa Manzanilla Pasada (\$4), light in alcohol at 151/2 percent, has a complex, tart, appleish nose; dry, intense flavors; and long finish. Serve it very cold, and don't buy lots more than a few months old (the bottling date is on the tax stamp), since the light, low-alcohol Manzanillas and Finos do deteriorate with age.

The Dry Amontillado (\$4.50), tawny amber in color, is a softer wine, balanced with a hint of sweetness and some complexity - good for sipping. Don Nuno Dry Oloroso (\$4.50) is a good wine too, but in this style I prefer the Ivison version to Lustau's.

In Palo Cortado, a rare style of dry sherry combining the sophistication of fino with the power of oloroso, Lustau, for me, has no equal. The non-vintage Palo Cortado (\$6.25) has long been my own pet sherry. It is full-bodied, complex, and long in the finish. The somewhat lighter vintage version that appeared recently, 1968 Palo Cortado Carrascal (\$6.95), has more bouquet and elegance. A medal-worthy pair.

All five sweet sherries are very good examples of their so-called cream and brown types, and they're better wines and better buys than better-known brands; however, I generally like other kinds of wine with dessert. The two expensive, special, very old bottlings, Principe Pio and Emperatriz Eugenia, are fine wines, but I don't get the double-theprice message.

Lustau is now shipping Rioja wines too, and they're good and not expensive (\$4.50). The 1979 Principe Pio Rioja White is light and fresh and fruity. The 1973 Principe Pio Rioja Red, made solely from the tempranillo grape, has an intriguing bouquet (evoking tea and oak), good fruit, balance, and enlivening acid. Both are very attractive.

One of the three sparkling wines in the Lustau stable was available for tasting: Grand Cru Juve y Camps Cava. It comes in a lovely bottle. Sorry.

The fine wines of Italy are usually counted in the Piedmont and Tuscany, Barolo and Chianti being the most re-

nowned. But Italy produces (and consumes) so much wine, there are bound to be other treasures. One such is located in the shadow of Vesuvius, far to the south in the Campania region. Here labors Antonio Mastroberardino, one of the least known of master wine-makers.

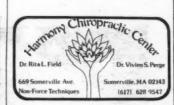
Terry Myles, the experienced wine

manager of the new Wine Press of 1024 Beacon Street, Brookline (site of the old Berenson's), has in keeping with the shop's Italian inclination sponsored a tasting of the Mastroberardino wines under the tutelage of Antonio himself, vinous artist of granitic integrity. If any-Continued on page 13



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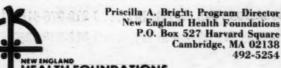
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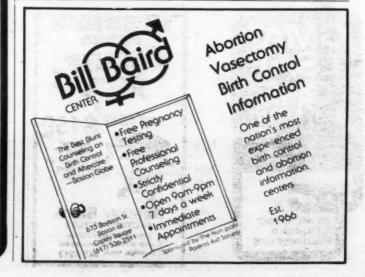
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Thought for food Ask the cook

Cake, cream, and challah

by Sheryl Julian

I ifteen or 20 years ago many packaged products offered a really good recipe on the back of the container. In those days, companies spent a lot of money hiring home economists to develop formulas that would encourage people to continue using the product. The best chocolate-chip-cookie recipe was printed on the back of the Nestle chocolate-chip package; a good and easy flaky crust came with Spry vegetable shortening; and formulas for biscuits and cakes galore arrived on Rumford's baking powder tins. Even the recipes that are still printed on those packages aren't what they used to be, so I am always delighted when someone comes up with one of the old containers and one of the original recipes.

recipes.

Miles Fish, a teacher in Wayland, recently gave me the recipe for his favorite chocolate cake. It comes from the back of an old Van Houten cocoa-powder tin; the new tins don't carry the recipe, and he thought it a shame to let this delicious and firm cake slide into obscurity.

Van Houten's sour-cream chocolate cake

Makes two nine-inch round layers

Sandwich these two rounds with some chocolate or mocha frosting, or spread them with whipped cream to make a layer cake. Otherwise, cut each round into eight wedges and serve each slice with a dollop of whipped cream.

1/2 cup Van Houten cocoa;

½ cup very hot tap water; 2 cups sifted all-purpose flour; 1 teaspoon baking powder;

1 teaspoon baking soda;

1/4 teaspoon salt;

1/2 cup unsalted butter;

1½ cups sugar;
2 eggs;

1 teaspoon vanilla;

¾ cup sour cream. Grease two nine-inch layer-cake pans and line the bottoms with circles of waxed paper cut to fit them. Grease the papers and sprinkle the pans with flour, tapping out the excess. Set these aside.

Set the oven at 350 degrees.

Mix the cocoa with the hot water and stir it thoroughly, then set it aside to cool.

Sift the flour, baking powder, baking soda, and salt together onto a sheet of waxed paper and set this aside also.

Cream the butter until it is soft and light and add the sugar by degrees, beating the mixture well after each addition. Add the eggs, one by one, followed by the vanilla.

Add the flour mixture to the batter alternately with the sour cream, beginning and ending with flour.

Add the cocoa mixture and continue to beat the batter, scraping down the sides of the bowl, until the mixture is completely homogenous.

Divide the batter between the two pans, smooth the top with a rubber spatula, and bang the pans once on the counter to settle any air pockets.

Bake the layers in the preheated oven for 50 to 55 minutes, turning the cakes from back to front during cooking to ensure even baking, until the tops spring back when pressed lightly with a fingertip and the cakes pull away from the sides of the pans.

Leave the cakes to cool in the pans, then turn them out onto a wire rack lined with waxed paper to cool completely.

Use the cakes at once or wrap them in plastic and freeze up to one month.

Someone asked me the other day whether half-and-half was really half milk and half cream, and since I have been wondering what, in fact, is in those cartons (which don't print a contents list), the query gave me a good excuse to call around and find out.

A spokesman for the New England Dairy Council explained that products for which state and federal standards are set by law do not need to list their contents on the label, and that half-and-half is one of those products. Half-and-half may contain not less than 10.5 percent butterfat and not more than 18 percent, and though it is not literally half milk and half cream, it is a blend of those two products.

Ned DiBona, the quality control director of West Lynn Creamery in Lynn, explains that if you actually mixed milk, which contains a little over three percent butterfat, with an equal amount of heavy cream (36 percent butterfat), the result would have about 20 percent butterfat, a far richer product than half-and-half is required to be.

DiBona says that some restaurants mix light cream (18 percent butterfat) with milk to make their coffee cream. And if you want to make a similar mixture at home, he suggests using half skim milk and half light cream to arrive (roughly) at your own 10-percent mixture.

JSB of Lexington has written in to ask how to braid challahs the way some bakeries do. A student of mine did give me her recipe for food-processor challah (see *Phoenix*, March 3); at the time, though, I thought her method for braiding was too complicated to explain and could only be shown. But I'll give it a try. Here is her

technique; I would suggest doing it with two knee socks before you attempt it with the bread dough.

Roll the bread dough into two thick strands, each about 12 inches long. Set one strand perpendicular to the other to form an even cross. Let's call the four points of this cross north, east, south, and west.

Bring north down to lie just to the right of south. Bring south up to where north used to be.

Bring east over to lie just above west. Bring west over to where east used to be.

Continue in the same way (beginning with the new north), building the bread up until you reach the ends of the strands; then pinch them together and set the bread on a greased baking sheet or in a greased loaf pan. Bake the bread as directed.

Zausner's, the people who make wonderful cottage cheese, also produces a highly-sought-after product called *creme fraiche*. "The Missing Ingredient in America's French Cooking," as it is billed on the container, *creme fraiche* has the consistency of sour cream and the richness of very good heavy cream. Its butterfat content is 40 percent.

terfat content is 40 percent.

Creme fraiche has a long (two months) shelf life even though it contains no stabilizers, but it does contain a live culture, which makes careful shipping and refrigeration necessary.

A 10-ounce container of Zausner's creme fraiche costs between \$3 and \$3.50 and is available at Le Jardin, 248 Huron Avenue in Cambridge, and at Formaggio Kitchen, 244 Huron Avenue.

The State of Maine Cheese Co., which operates out of Camden and is run by L. Taylor Mudge (a geologist by training), will come out with *creme fraiche* this fall. Mudge, who has been working on his product for a year, has the culture made at the University of Vermont and is just finishing the design on his package. He hopes his product will be carried by most area supermarkets and not just at specialty shops.











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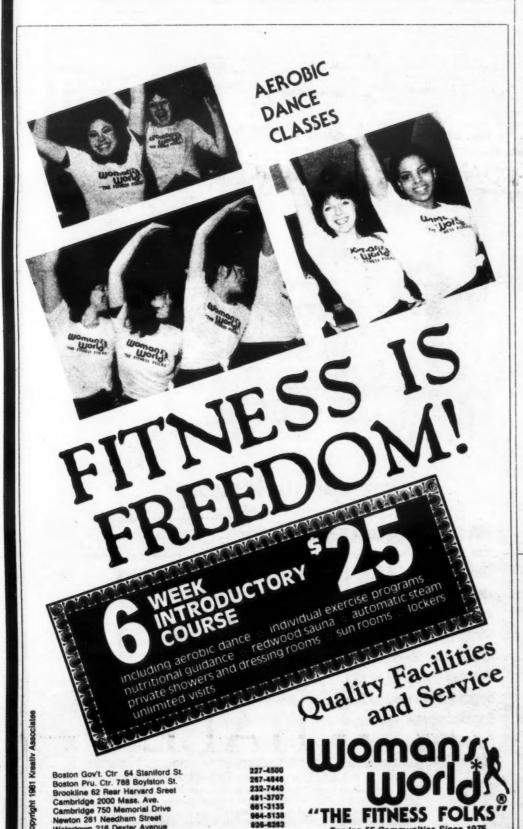
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The fat & the lean The Daily Catch

Squid pro quo

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by Michael Gee

eafood is serious business. Restaurants where creatures of the deep can be eaten in an atmosphere devoid of distractions are one of the proofs of a civilized culture. Hanover Street in the North End is civilized except for parking, and one of its adornments is the Daily Catch.

Easily the size of a condo living room, this restaurant has sawdust on the floor and pots and pans hanging from the ceiling. That's it for decor, unless whitewash counts. The tables are small, and usually full, for places that serve calamari as good as the Daily Catch's should be cherished.

Begin with an order of cherrystones (six for \$3). You can watch the man behind the counter shuck them, since he's only three feet away. Fresh, cold, and delicious. There's lentil soup (\$2) and salads of eggplant and mixed greens, but why stray from the day's theme?

Squid is so highly thought of around here that the Daily Catch closes in those winter months when it is unavailable. Fried calamari (\$3.50 for a small order, \$6 for a large) is a wonder: squid that's crisp without being tough. A beautiful rendition of an oft illprepared, creature. Incidentally, "small" here means large, and "large" means better have three people.

The squid is also prepared scampi style, sauteed in butter and garlic (\$5.95). Once again, tender and tasty, an interesting idea. Or, one can order linguini in red or white calamari sauce (\$5.50). All in all, the Daily Catch is going all out to make up for the bad press squid got from Jules Verne in 20,000 Leagues Under the Sea.

Linguini with red-clam sauce (\$5.50) is another excellent choice. The sauce sits simmering in a massive pot all day long, just as it should, and like most of the dishes here, it is served in the skillet in which it was given its final preparation.

For entertainment, one can take seafood lessons from Paul, one of the countermen. "Razor clams," he explained of one of his lesser-known items, mollusks that are shaped much like harmonicas, "you cook 'em up, then you can use them in chowder, or we make a salad out of them, or use them

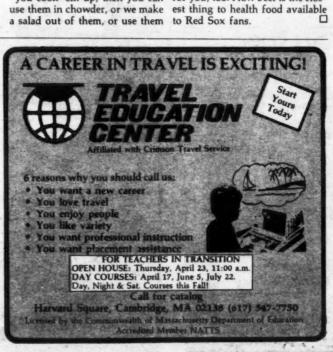
in sauces, just about anything you want." Let Marlon Perkins ramble on about live animals; I prefer a man who can tell me how to cook clams.

There is one very pleasant waitress. No beverages are served except water and occasionally Pepsi, so pick up what you want beforehand at the market down the street. And concentrate while you eat. Seafood is serious business.

Digest

Last year I gave the new T.T. the Bear's a rather glowing review. A return visit last week more or less burnt out the glow for good. The place is showing telltale signs of restaurant arrogance. Dishes served cold, rest rooms that needed cleaning, and erratic service. Worst of all, a bottle of wine ordered to be served with our meal failed to appear because, we were told, "the girl behind the bar won't be able to get to it for a while." It'll be more than just a while before I go back to T.T.'s.

Further devastating culinary news comes from Fenway Park, where peanuts, like Lynn, Burleson, and Fisk, are things of the past. The nationwide goober shortage has left Harry M. Stevens caught short, and the little delicacies can't be had for love or money. Peanuts were not only the tastiest snack at Fenway, they were the only ones that were good for you, too. Now beer is the closest thing to health food available to Red Sox fans.



Wine

Continued from page 10

thing, his sometimes halting English lent an almost poetic eloquence to his descriptions. The wines are not cheap; some are better dollar values than others. All are well made.

The grapes of Lacryma Christi del Vesuvio grow right on the slopes of the volcano. Mastroberardino's are the most expensive (\$7.50-\$7.99) and the most polished of these wines I've encountered. There are three versions: dry white, dry red, and a sweet, white amabile. Despite their quality, the Lacrymas seem almost common by comparison with the rest of Antonio's wines.

It is the other two whites and the Taurasi reds that make up the unique signature of Mastroberardino. The 1979 Greco di Tufo (\$6.50) has an unusual aroma that reminds me of Parmesan cheese, and is supposed to evolve into almonds. It is full and complex, though not overtly fruity. I'd like to try it again when it is more mature. The 1978 Fiano di Avellino, (expensive at \$13.50), while reserved and undeveloped, is a lively, complex wine. It gains intensity upon airing, which suggests a good future.

An invitation to four worthy vintages of Taurasi Riserva was next extended: 1973, 1971, 1968, and 1961. All superb wines, all with the house stamp, each an individual - four noble brothers. The '73, the only affordable one (\$9.50), has good color and an elegant bouquet. It is relatively light and delicate, with acid and fruit evoking cherries. The finish builds. The '71, with caramel highlights in its bouquet, is a rich and vigorous wine. The '68 is altogether remarkable: very dark in color, fine caramel and fruit in aroma, rich and complex in flavor, long in finish. The '61 nearly fooled me. At first taste, I was afraid it has passed its peak and dried out. But it gained after airing in the glass, becoming spicy and complex. It is still gaining. Seems that there is something in the advice, now usually ignored, to "breathe" older wines of this type longer than young ones - for up to many hours.

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We now move to Anthony's Pier 4, a restaurant of gratifying vinous competence, where we'll spend much of the rest of the week with wine bottles, wine people, and food. The events here are very well orchestrated. We'll begin with a tasting of the wines of the Carneros Creek Winery; both this and the Chateau St. Jean tasting a couple of days later were organized by James Hangstefer of Silenus Wines Inc. of Waltham, the Massachusetts distributor for these two fine wineries. Winemaker Francis Mahoney's plan to conduct the tasting was aborted by illness, so Ira

Gourvitz, negociant for several good California wineries and a wine grower himself, was pressed into service as a substitute, and he handled his task with solid competence and easy grace.

The first wine we sample is the just-bottled 1980 Sauvignon Blanc, an unlikely blend of grapes from Amador and San Luis Obispo that works. It is a wine of Napa-like intensity and grassy varietal character on a foundation of abundant fruit. Now for two 1979 Chardonnays. The California appellation has ripe fruit, balance, and length; but there are suggestions of overripeness, and its acid content is

marginal. A good wine, but overshadowed by the less ripe, more elegant Napa, which has none of these drawbacks. There, hints of vanilla custard mix with fruity aromas; flavors are intense and tight, finish is long and harmonious.

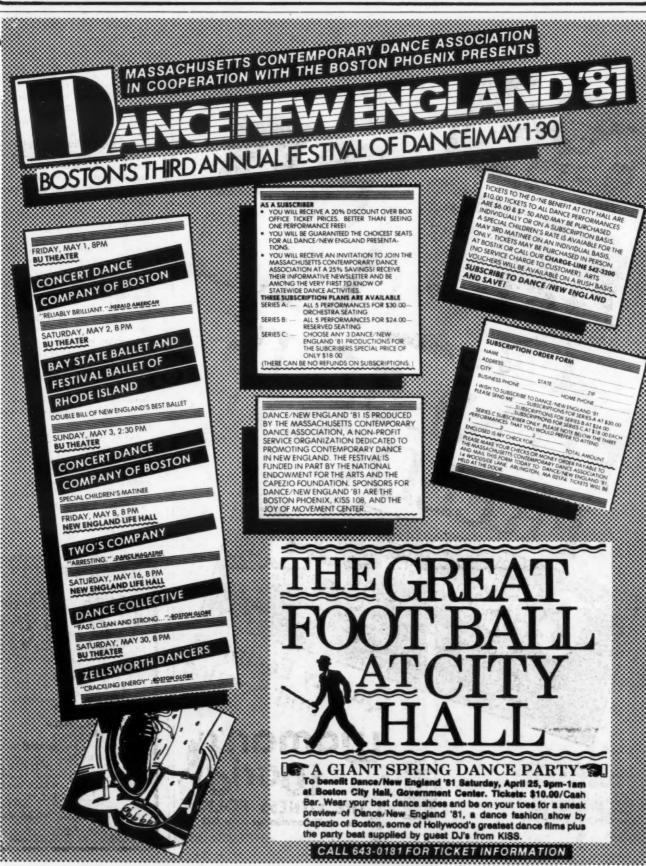
We move with anticipation to Pinot Noir, long a problem in California, where it has often turned out unbalanced or like strawberry soda. The secret, however, is being discovered by a few winemakers. Careful cropping in the cool Carneros district just above San Francisco Bay has yielded wines to match the great Burgundies. The '77 Pinot Noir

from the Carneros district (much better than the Napa version) has encouragingly strong color, complex nose of berry fruit and a bit of mint, delicious flavors of velvety smoothness, and lingering aftertaste. It is probably on a mature plateau now. The '78, still very youthful, is to be even better: more intense, it combines power and elegance, no mean feat. The '79 is a tank sample, and therefore difficult to judge. It has so much fruit it can't help being good.

The tasting concludes with a pair of Cabernet Sauvignons, the '77 and '78 of the Turnbull/Fay

Continued on page 14





Wine

Continued from page 13

Vineyard in Napa. Although now and likely in the future best known for Pinot Noir, Carneros Creek has made some excellent Cabernet and Zinfandels. One, a 1975 Cabernet Sauvignon from Shenandoah Valley grapes in Amador County, shook the convictions of some confirmed Francophiles a couple of years ago. Our '77 is a big, tough, mouth-coating wine; its abundant fruit is barely balanced by acid, and I fear it may evolve into a clumsy maturity. The '78, with a better balance of fruit, wood, and acid, is a likelier lad. Carneros Creek Winery is a force in the California fine-wine scene.

From the intent business of a serious tasting we proceed to the serious sensuousness of a grand event. Conceived and executed with headache-engendering attention to every detail at his Pier 4 Restaurant by Anthony Athanas (who was ably abetted

by wine buyer sommelier Peter Holt), a "Spring Festival for Connoisseurs of Food and Wine' coddled and surfeited a hundred diners, mostly connected with the wine and food trades, with an uncountable number of courses well, at least a dozen - and with seven wines to set off the food and to be set off in turn. Each wine was accompanied by its maker, who said a few words in its behalf (none needed defending); Ira Gourvitz again played Francis Mahoney. abundance, service, ambiance,

organization, and hospitality style aperitif prepared by mixing were without fault; the dishes were intriguingly varied; the wines were representative of the peaks of Napa and Sonoma achievement. In fact, the only discordant note was the voluble preening of the master of ceremonies, Robert Lawrence Balzer, celebrated West Coast food and wine critic. Let us recount the wines.

Two of Domaine Chandon's products accompanied the incredible array of hors d'oeuvres. Panache, a European

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grape juice and brandy, had none. But the magnums of Special Reserve Napa Valley Brut more than compensated: fine nose, creamy texture, delicate flavor, long and elegant finish. The fish courses had as overture Chateau St. Jean 1979 Chardonnay from the Robert Young Vineyards in Alexander Valley and as finale Robert Mondavi 1978 Chardonnay Reserve. The St. Jean, in the style of the nearlegendary and more powerful '78, has a lemony acid tingle; young, grapy fruit intensity; length, and elegance — future looks bright. The Mondavi, ripe of nose and rather restrained in flavor, has a bit of Napa weediness. The classical mind and thorough hand that planned this program fetched even the aqueous interlude, Calistoga Sparkling Mineral Water, from California wine country. It is no worse than any.

Courses of feathered and furred origins were enhanced by two gems. First, Carneros Creek Winery 1977 Carneros District Pinot Noir, in its proper setting with food, more than fulfills the promise of yesterday's tasting superb! Then a classic, to my palate the greatest of California Cabernet Sauvignons: Beaulieu Vineyards 1970 Georges de Latour Private Reserve, one I've been following closely from its never-awkward adolescence through its now-just-beginning maturity. Dark of mien; cassis and cabernet and minty oak in the bouquet; young in acid and tannin, yet smooth and full, even chewy, in fruit; long in the complex finish - this is a lesson in balance. I found an unexpected and interesting stylistic kinship in these two wines.

Joseph Phelps Vineyards 1978 Selected Late Harvest Johannisberg Riesling was served with dessert, a souffle made with this same wine. Astonishingly rich, with concentrated sugar and imperative acid merging to a marvelous apricotlike intensity, this is a worthy rival to trock+ enbeerenauslese. For those who could manage 'em, all manner of rare digestifs concluded the festivities.

The last leg of our wine march is a tasting of new releases from Chateau St. Jean, a Sonoma winery that's quickly become famous, chiefly on the strength of single-vineyard Chardonnays and late-harvest Rieslings. We were lucky to have winemaster Richard Arrowood lead the tasting. When his wines first appeared a few years ago, I thought them pleasantly fruity and attractively packaged, but too simple to justify what then seemed sub-stantial. However, intelligent and indulgent corporate manage-ment, Arrowood's dedication and skill, and the maturity of his vines have resulted in a string of convincing successes. I'm glad I kept trying the wines. Even the Cabernet Sauvignons (red wines make up only three percent of the production) are very fine, though it's the whites that have won the plaudits. As a discussion leader, Arrowood earns medals too: committed, candid, possessed of understated dry wit and a deep knowledge of the complexities of growing grapes and making wines, he put on the most impressive performance since the visit of Stag's Leap Wine Cellars' Warren Winiarski last year.

The wines were ushered in by 1980 Vin Blanc, a youthful, light blend of Riesling, Gewurztraminer, and Muscat. Like all Chateau St. Jean wines, it is finely finished - they seem polished. Next a pair of Fume Blancs, 1980 Sonoma and 1979 La Petite Etoile (the vineyard of origin), showed good balance, varietal character, and complexity. The Sonoma hints of smoke and grass; the Etoile is still young, but a bit earthy in finish. The 1979 Sonoma Chardonnay has a delicate elegance, intense, slightly

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apple-ish ripe fruit, and a good future. The '79 Robert Young Vineyards Chardonnay is as described in the preceding section.

The last three wines have residual sugar, two a little, the third a lot. The 1980 Gewurztraminer from Frank Johnson Vineyards has lots of varietal bouquet, with good fruit and finish. It has grapefruity spice and flavors like orange candy. The 1980 Johannisberg Riesling from Belle Terre Vineyards also has citrus running through the ripe fruit, as well as the abundant acid necessary for balance. The '79 Individual Bunch Selected Late Harvest Johannisberg Riesling from the Robert Young Vineyards, with 17 percent residual sugar and only 8 percent alcohol, provides a fitting climax. The promise of the bouquet of ripe fruit and botrytis is kept by its flavor of apricot and long finish. Improving in the glass, it somehow manages delicacy while preserving its power. Laudable!

Two brief follow-up notes: the 1970 Olarra Tinto Reserva (February 17) has not stayed the course. A tipoff led to a retaste, which revealed it to fall off quickly in the glass, shorten in the finish, and even suggest the emergence of volatile acidity (i.e., a bit of vinegar). Its companion 1970 Cerro Anon Reserva remains fine, full and fruity.

Estrella River 1979 Late Harvest Muscat Canelli (March 17) turns out as hoped, to be a lovely dessert wine, though it's \$15 at Brookline Liquor Mart.

St. James

Continued from page 8 and the money, so why are you slobby housewives sorry for us?" St. James points out that housewives and hookers 'have the same disease - isolation. The whole idea of illegal prostitution is to divide women so they can be conquered.'

In the early '70s, she moved back to San Francisco and started Coyote. "You couldn't say 'whore' or 'prostitute' on the air waves then, so I needed another word," she says. "The coyote is maligned and persecuted - and I think unfairly - by the US government. The coyote-trickster was a non-sexist pornographic figure for the American Indians. There were Elks and Moose and

Black Panthers. Now there were Coyotes." (Along the way, someone also made Coyote into an acronym for call off your old tired

The word came into use on TV and on the street, but mail sent on Coyote stationery wasn't getting responses from the likes of the State Department. So Coyote ("a political concept") has become the more official-sounding National Task Force on Prostitution (NTFP or "the formal strategy"). The State Department does answer mail from NTFP, reports Priscilla Alexander, co-director of Continued on page 16

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St. James

Continued from page 15 the organization since 1976.

Margo St. James and Coyote are not to be dismissed as kooky California phenoms. She is internationally respected by a global network of whores, ex-whores, and people who support the hooker's right to work. In 1975, members of the French prostitute's union occupied the cathedrals of Lyons to protest the treatment of prostitutes by the police and to call attention to a series of murders. They also called for a national prostitute's strike. In England in 1978, Baroness Joan Vickers, a Conservative party member, submitted a bill to the House of Lords proposing the decriminalization of prostitution. Recently, Amnesty International agreed to list as political prisoners those imprisoned for trying to organize prostitutes.

While NOW passed a resolution calling for the decriminalization of prostitution in 1973, Alexander, who also chairs the California NOW Prostitution Task Force, says the national organization "needs to get hot on the issue." She predicts, in fact, that it will become a major organizing focus within the next few years. "It involves the same right as the abortion struggle - the right to control your body." Or as

Margo St. James puts it, "If you don't have a right to be a prostitute, you don't have a right not to

"Call a woman a whore and you shut her up for weeks," she says. "Prostitution is a way to stigmatize the whole gender. As long as women are afraid of the whore label, they'll work for less, or for free. We have to take the sting out of it." She argues that as long as some women are reviled for being prostitutes, all women are under suspicion. There are many stories about innocent women being arrested on suspicion of soliciting; a black teenage girl waiting for a bus to take her to a babysitting job was arrested in New York City last year. A nun was once picked up on suspicion. During one two-week period, the San Francisco police blotter showed that 97 percent of those charged with loitering were women. One Boston woman who ran and then defended herself against what she thought was a rapist later found herself charged with soliciting, resisting arrest, and striking a police officer. "It's hard to tell the difference between a vice cop and a rapist," says Alexander. "There is no difference," says St. James

Prostitutes are frequently the victims of crime and violence. More than 200 are murdered every year, and though no one knows exactly how many prostitutes are raped annually, NOW cites a study (Delaney Street Foundation) that shows street prostitutes are raped 10 times a year on the job, with 70 percent raped unrelated to work. Says Alexander, "If some women are

expendable, all women are." The statistics vividly illustrate that women are the ones who get punished for this "victimless crime." (There are virtually no civilian complaints of prostitution. Almost all arrests are made by plainclothes cops encouraging solicitation.) More than 85,000 people were arrested in the US in connection with prostitution in 1977, up 15,000 over the previous year. Of those arrested, 70 percent were women, 20 percent were male prostitutes (mostly transvestites). Only 10 percent of those arrested were customers. About 45 percent of the women in jail are there for prostitution, and it is estimated that 70 percent of all incarcerated women were first arrested on those

About 85 percent of women jailed for prostitution are nonwhite. In all, 55 percent of all prostitution arrests involve people of color. Eighty-five to 90 percent of the hookers arrested work the street - the roughest, worstpaid, and most dangerous hustle, and one that accounts for less than 20 percent of the business. Clearly, the ax falls most heavily on poor women and women of color, for whom other "job options" usually include only the lowest-paid, most repetitive, and The alternative is, of course, wel-

The prohibition against prostitution is expensive. In the somewhat less-inflated days of 1977, it cost New York taxpayers \$3000 to arrest and jail one hooker for two weeks. "And besides the two weeks. says St. James, "we have this build-up of a military mechanism, a secret police, that can kick in the hotel door of two consenting adults."

These and similar arguments were probably taken into account by the presidential com-mission that, in the early '70s, recommended that pornography and prostitution be decriminal-Porn got the green light, prostitution remains in the red. "Pornography and prostitution are the same thing," insists St. James, "sex for money. The difference is that in porn, the pimp or the distributor makes all the bucks. The woman, whose sex is still being sold, doesn't make nearly as much money."

If you follow the money, it's clear that it's men who benefit from this schizophrenic system that says it's okay to look but don't touch. The big bucks in the pornography industry do not filter down to the women who strip, pose, and masturbate for hire. And the prohibition on prostitution not only makes hookers dependent on pimps to take care of bail and child care while they're in jail, it also supports the men who

most demeaning kinds of work. make a living off arrested whores - bail bondsmen, certain lawyers, vice squads.

The de facto legalized prostitution of massage parlors also makes it hard on the hooker," says St. James. Women who work in parlors are generally licensed by the police, who occasionally make raids. Parlors may eventually reopen, but the girls inside aren't allowed back on the job once you've been arrested for prostitution, the cops won't let you back in. Variety is assured and hookers hit the street.

St. James says, "don't legalize it — decriminalize it." And Nevada is the only state that has legalized it - though only in two sparsely populated rural areas. "It's all for the benefit of the pimps and the johns," says St. James. The hookers who work in the state-licensed brothels have no control over how many men they have to see, and have little or no right to reject a customer, nor are they allowed to protect themselves from infection by insisting that clients use condoms. In some counties, a woman who is registered as a prostitute can't eat dinner in a restaurant with a man, or even be seen on the street.

St. James wants to see prostitution remain a "cottage industry," where women set their own hours, limits, and controls. "Prostitutes should be ignored," she says. "Pimps should be regulated. They should be subject to the same laws as any third-party industry that hires independent contractors - worker's compensation, health insurance, usury laws. A prostitute working out of her apartment should be treated no different than a typist who does the same time. And if she doesn't file taxes, you can bet her neighbors will tell the IRS.

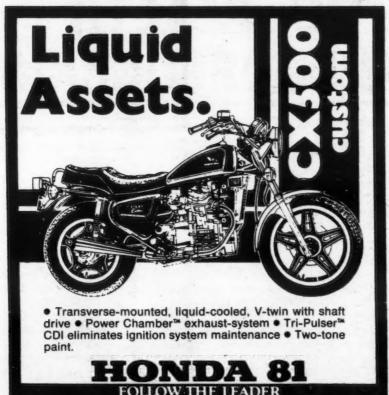
You sell your body when you type. It's just a matter of which part of your body, which skill. Women sell sex all the time. We accept it in movies and in fash-ion photography." But in those cases, as in pornography, women don't get the money directly. Only half the crime is sex — the other half is getting paid for it.

Despite the obvious injustices institutionalized by the enforcement of a prohibition on prostitution, the idea of "selling it" still gives most women the creeps. 'It's like agreeing to be bribed to be raped. "Women see sex as nur-turance," says St. James. "Men see sex as power." (And there are many, many studies that back up the claim that the sexes view the act as though they belonged to entirely different species.) "Prostitutes view sex as power too, says St. James, which makes them a threat to both men and women.

When the world's oldest profession was young, it was also sacred. Priestesses were often prostitutes, women who accepted money on behalf of the temple for performing such services as initiating the young. St. James claims that the degradation of the prostitute signaled the decline in status of all women.

Since those mythic glory days, however, prostitution has been regarded as a sign that something is rotten, that something has failed. William Blake blamed it on the church. "Prisons are built with stones of law," wrote, "brothels with bricks of religion." Prostitutes have been considered morally diseased, intellectually inferior, fatally flawed. But a study published in the October 1975 Journal of Personality Assessment showed, in a battery of psychological and intelligence tests, that the only difference between prostitutes and non-prostitutes from similar class and family backgrounds was that the hookers earned twice as much money as their "controls." Maybe it isn't the sex part that horrifies so much after all. Perhaps prostitutes threaten individuals. communities, whole societies because they acknowedge and expose the cash nexus of all our heterosexual arrangements. Not a very romantic insight, is it?

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Pollution

Continued from page 6 unclear, says Spengler, one of the directors of the study. However, the test of vital capacity - the ability to take a deep breath - is considered by some physicians to be one of the best indicators of general health or cardio-pulmonary disease in adults.

In all six cities Spengler and his colleagues found that the annual concentration of nitrogen dioxide was greater in homes with gas stoves than it was outdoors. In five of the six cities, particulate concentration (from cooking, smoking, and other activities) also was higher indoors than outdoors. Thus, according to Spengler, outdoor measurements alone do not reveal an individual's exposure to pollu-

On the other hand, he continues, outdoor air quality cannot be overlooked. "It could be that health effects over a 24-hour period occurred because of a peak one-hour or three-hour period (of outdoor exposure)," he says.

- Cigarettes. Cigarette smoke, researchers agree, may be one of the most serious sources of indoor air pollution. According to the American Lung Association, a burning cigarette spews into the air a brew of such compounds as tar, nicotine, ammonia, formaldehyde, hydrogen cyanide, benzene, carbon monoxide, and benzopyrene. A higher concentration of some of these chemicals is left trailing in the air than is inhaled into the smoker's lungs, says the association.

In Harvard's six-city study, researchers found that in one tightly sealed, air-conditinned house in St. Louis inhabited by two smokers, the respirable particles stayed at a year-round

average of 144 micrograms per cubic foot. This is twice as high as the federal outdoor air standard and about six times the level measured outdoors in St. Louis that year. Visitors received a greater dose of respirable particles (which lodge in the lungs and can aggravate respiratory problems) in this Midwest living room than outdoors on a smoggy day. (There have been several recent studies on the effects of "passive smoking." One, con-ducted at the National Cancer Research Institute in Tokyo, showed that non-smoking wives exposed to their husbands' cigarette smoke developed lung cancer at a much higher rate than the non-smoking wives of non-smoking men. Another study, conducted at the University of California, San Diego, found that non-smokers exposed to tobacco smoke on the job demonstrated reductions in lung function similar to those shown by "light smokers" who smoked up to half a pack per day.)

In Brookline, the Group Against Smoking Pollution (GASP) has been working to organize anti-smoking drives at workplaces and to ban smoking in public buildings. In addition, says President Rita Addison, TV ads scheduled to run this spring will caution parents not to smoke near their children. "We're exposed to so many hazards in our environment, we should have a safe haven at home," she explains. Addison urges parents to smoke outside; one government scientist suggests smoking in a separate room where you can open the window.

- Formaldehyde and other organic chemicals. The sale of urea-formaldehyde insulation, a shaving-cream-like foam that has been blown into the walls of many new office buildings and homes, was banned in Massachusetts in 1979 after people ex-

posed to it complained of headaches, fatigue, nausea, rashes, and dizziness. Now, the Consumer Product Safety Commission is considering a nationwide ban on the sale of the insulating material.

Formaldehyde also is used "in everything from toilet paper to permanent-press shirts," says Peter Cleary of the Lawrence Berkeley Laboratory. Adhesives and resins such as those used in particle board, chipboard, and laminated furniture, also contain formaldehyde. When Cleary's colleagues monitored an energyefficient house in Mission Viejo, California, they found that the formaldehyde level jumped to nearly twice the federal outdoor air standard as soon as furniture was moved into the previously empty house.

În a separate project, nine residents of Bayonne and Elizabeth, New Jersey spent 24 hours outfitted with portable monitors to detect the presence of certain organic chemicals at home and on the job. Their homes also were monitored for several days.

Analysis of the data is just beginning, but initial results show that two chemicals, benzene and chloroform, were present everywhere, according to Lance Wallace, the environmental scientist who is overseeing the EPA project. Chloroform probably forms when chlorine, used almost universally to treat drinking water, combines with organic material and escapes into the air, he said. Benzene may come from gasoline tracked in from the street or from such products as paint and varnish remover and rubber cement. Chloroform is a sus-pected carcinogen that also acts on the central nervous system; benzene has been linked to a plastic anemia, and exposure to high levels can lead to respiratory failure.

Test results also revealed the New Hampshire, and Connect-

presence in indoor air of tetrachloroethylene and trichloroethylene, both suspected carcinogens used to dry-clean clothing.

The exposure levels for all these chemicals, says Wallace, was far below federal standards. There is certainly no acute problem, but the chronic problem is unclear. We don't know what the effects are of breathing these chemicals for 20 years," he said.

Initial findings also indicate, says Wallace, that housedust may be a significant source of lead, since it can be tracked into the house from streets covered with

leaded gasoline.

-Radon. Not all the hazards are man-made. Radon, a radioactive gas present at low levels almost everywhere, has long been associated with lung cancer in uranium miners. Radon is produced by the decay of uranium; it in turn breaks down into electrically charged particles, called radon daughters, that also are radioactive. These products attach themselves to dust particles in the air and are carried into the lungs, where they lodge and attack surrounding cells.

Radon is found in varying levels in the soil and in such building materials as brick and granite. A 1970 study of 10 houses in Boston found significantly higher levels of radon in homes made of brick, concrete, and stone than in wooden houses. In addition, higher concentrations of radon daughters were measured in basements, where there was little ventilation, than in upper stories.

Under certain geological con-ditions, radon also can be picked up by well water and thus brought into homes. When the water is running, the radioactive particles can escape into the air.

High levels of radon have been found in well water in certain areas of Maine, Rhode Island,

icut, according to Byron Keene, chief of the Office of Radiation and Noise for the New England branch of the EPA. The problem has occurred in individual wells rather than in public water supplies. To date, no wells with high radon levels have been found in Massachusetts, Keene continues, though that does not mean they don't exist. Exactly how much radon must be present to make water unsafe for human consumption is still unresolved, he says, and New England radiation officials now are trying to develop a standard.

Along with the potential pollution sources listed above, the EPA has pinpointed three other areas for investigation into potential health risks, according to EPA energy adviser David Berg. These are:

- asbestos, used in older homes and public buildings for insulation around pipes and fur-

 pesticides and herbicides, widely used on lawns and gardens. In addition, says Berg, about 84 percent of American households use some type of pesticide indoors, such as moth-balls, roach and mouse poisons, or insect strips.

- disease-causing organisms, and whether reduced air exchange will increase the rate at which communicable diseases are

transmitted.

Generally, when ventilation is increased, the concentration of pollutants in a building drops proportionately. But in many homes, much of the fresh air comes from leaks around doors and windows, which now are sealed up in order to save energy. Homes that once had a complete air change every hour may get a volume of fresh outdoor air only once every hour and a half or two hours. Brand new homes with Continued on page 18

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Pollution

Continued from page 17

plastic sheeting inside the walls may have a complete air exchange only once every 10 hours.

Air-quality standards for new and renovated buildings recently were revised by the American Society of Heating, Refrigeration and Airconditioning Engineers, whose rules serve as a model for many state and local building codes. The society increased some of its ventilation requirements, particularly in smoking areas. The EPA has recommended further changes.

Making matters more complicated, federal agency attempts to set standards for air-exchange rates have collided at times. The Department of Energy proposed Standards to tighten up buildings through the Building Energy Performance Standards and Residential Conservation Program, and the EPA protested that some of the proposals could mean an increase of up to 10,000 radon-related lung-cancer deaths a year. The two agencies now are working on a compromise.

Jurisdiction over indoor-air quality still is unclear. The Occupational Safety and Health Administration regulates factories, but not office buildings. The Consumer Product Safety Commission (CPSC) and other agencies have limited roles. In general, explains one local official, "The whole philosophy seems to be that your house is your castle, and you can do whatever you want there."

On the federal level, the General Accounting Office has recommended that the authority of the EPA be extended specifically to cover indoor (as well as ambient) air quality. The proposal probably will be discussed this year when Congress considers revisions to the Clean Air Act: one House committee is

planning a hearing on the subject of indoor air. Meanwhile, say observers, the EPA is waiting for a clear mandate to act.

"This is not a time in the country's history when regulation is the ballgame," says EPA energy adviser David Berg. Even the main area of the agency's current work — research into pollution sources and the actual health risks they pose — faces major cutbacks.

According to one internal estimate, the Reagan budget proposal slashes research funds for indoor-air quality, administered mostly by EPA and the DOE, from \$10 million in 1981 to \$2 million during the next fiscal year. In addition, the CPSC faces a proposed 30-percent budget

Most of the action, it appears, will be up to the home owner. "Just as you had to learn to tighten up your house, you can have some training in what you can do to improve indoor-air quality," says Dwayne Winters, an EPA analyst who helped prepare a federal booklet on the subject.

One gadget now being tested by the DOE is called an air-to-air heat exchanger. It boosts ventilation while recapturing as much as 75 percent of the heat from outgoing air. The heat exchangers, which still are fairly difficult to buy in the US, draw in fresh air in one duct and heat it with air going out of the house through another duct. The DOE estimates that the price ranges from \$250 to \$800. Some of the models can be installed in the window, like an air conditioner; others are attached directly to the heating and cooling system. (John Oldach Associates in Woburn offers a model for \$450.)

As for other ways to save energy and improve indoor-air quality, Winters suggests that if you have a gas stove, vent it to the outside, and turn on the exhaust hood when the stove is in

use. If your garage is attached to the house, do not warm up the car there, particularly with the garage door shut; the carbon-monoxide fumes may enter the house.

If you have an earthen basement, says Winters, the concentration of radon can be reduced by increasing the basement ventilation and insulating the floor to prevent energy loss. When using cleaning products, paints, glues, and other products that may emit pollutants, follow the directions on the container — use them outdoors if possible, or at least open the window where you are working.

All this does not mean that we should give up attempts at energy conservation. "Any energy saved is that much coal that doesn't have to be burned and that much oil that doesn't have to be shipped," says Winters.

Birth

Continued from page 5

was recorded by Casanova, who placed a small gold ballin his lover's vagina after soaking it in an alkaline solution. By contrast, spermicides are acid, but Casanova claimed the method served him well for 15 years. (Although documentation is not available, 20th-century Chinese reportedly use the same method.)

A 1973 article in the British Medical Journal recorded the discovery of a small case containing a gold collar stud with a note on the bottom dated 1890 and reading, "This intrauterine device, a golden collar stud, was inserted by an atheistical practioner of St. Marylebone, ______ MD, since deceased, as the means to procure non-procreation." The stud had caused an internal infection after several months, but this subsided when the device was removed, and "the practioner had

several times before undertaken this same manoeuvre without suffering of his patients."

Birth-control historian Norman Himes noted the scattered early-20th-century use of metal intrauterine devices in a variety of shapes, including wishbones and butterflies. The most common was the silver Graefenberg Ring, developed by a German doctor of the same name. Apparently its lack of flexibility enabled few women to adapt to the device, and Graefenberg found that only 25 percent of his patients adjusted. In the late 1950s Dr. W. Oppenheimer of Britain stopped prescribing the device and sought a more flexible material, settling on rings made of silkworm gut. Out of 15,000 inser tions, Oppen-

heimer found no complications and a low failure rate of 2.4 percent. The standard IUD, which is generally made of flexible plastic, came on the market several years later. Given the high ratio of often serious complications associated with the standard version, perhaps the silkworm-gut model should be re-investigated.

Rhythm method

A number of Western and non-Western cultures have used the rhythm method, often in addition to other contraceptive techniques, but their calculations have been incorrect. The menstrual cycle as it is understood today was not identified until 1924 and not widely known by women or physicians until the late '30s. Even in 1936 Norman Himes claimed, "When it exists, the sterile period just precedes the onset of menstruation."

The first-century Greek gynecologist Soranos held that the few days immediately before and after menses demanded abstention. Various tribes such as the Hopi (North America), Jivaro (South America), Lepcha (India), Maori (New Zealand), Masai (Africa), Nandi (Africa), Puka-

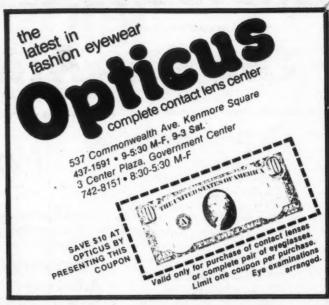
puka (Central Pacific), Tarahumara (Central America) all believed that the few days following menses were most fertile. Observation of lower animals led to a widespread 19th-century American and British belief that the fertile period occurred two days before menses, though Frederick Hollick, author of the widely read Marriage Guide or Natural History of Generation (first edition, 1860) and a popular lecturer, held a contrary opinion much closer to the mark. Hollick claimed, "Conception is possible as long as sixteen days after every monthly flow has stopped, but after that time it is impossible!" Historian James Reed explained this understanding of the cycle was "crude by modern standards, but a woman with regular cycles who followed his advice would be unlikely to conceive."

Given the relatively high pregnancy rate among women using the rhythm method today (it is about 73-percent effective), one might wonder whether contemporary gynecology fully comprehends the female cycle. The success of the rhythm method has been greatly improved by "natural birth control" (in which both vaginal mucus and temperature changes are observed). One fairly recent variable to be thrown into the hopper is astrology. In the mid-'50s Dr. Eugen Jones, a Czechoslovak gynecologist, theorized that the female cycle was astrologically as well as biologically influenced. Jones's system, detailed in Astrological Birth Control, by Sheila Ostrander and Lynn Schroeder (Prentice-Hall, 1972), was tested at a birth-control research center in Nitra, Czechoslovakia, where a 97.7percent contraceptive success rate was recorded for 1252 women who used the Jones system for 12 months.

(This is the first of a two-part

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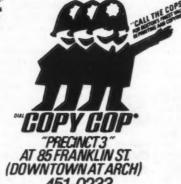
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Set of 4 Cragar SS mag wheels. With E78-14 tires. Call 846-1392

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ALLSTON sny. all mod. Ige. 4 bdrm. nd. 1 rmmt. MF or cpl mve. in 5/1. \$160, or \$130 ea. for cpl. htd. 782-9526.

ALL- Renovated 2bd \$480 RE 739-2902.

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GENERATION II 100s of Apartments available, all sizes, all prices. Call the Rental Hotline: 864-3200 RE

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BELMONT- Home in the wood vet convt. older beautiful 5rm w garage & yd, rustic decor \$450 Avail May 864-4931 RE.

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BACK BAY, Park Dr. Lg sunny
Studio \$270 good closet space ,
1bdrm \$350 ht inc. Laundry, res
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BACK BAY, Park Drive — Very
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elevator & laundry \$290 Boston
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Studio \$245. Huge 1bd \$\$3105.
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BRIGHTON 3bdrm in house residential area shopping Public trans porch & yard \$550 owner 787-4463

BRI- Newly decorated ig stu with reception hall hdwd firs yd pkng nr T \$295 htd 497-4308 RE

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BRI- 2bgrm Apt, 1 bik to T. \$375 heat paid. No fee, no lease. Great access. Call 566-3948

BRI- Nice 4bd \$900 RE 739-2902

BRIGHTON- Near BC. 1, 2, 3 bdrms & others, some in houses. Call COMM. PROPERTIES: 739-2825.

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BRIGHTON-Lge 1bdrm apt nr trans & shopping. \$325 heated. No Fee. 783-1024.

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JP- Family super saver! Fully equiped w/new decor Sunny 3bd/pets or kids accepted Avail now \$375 hurry! 864-4931 RE.

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SOM- All sizes & prices available GENERATION II RE: 864-3200.

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WATERTOWN- Family starter! All priv 2bd with sunny country kitchen and vanity bath, pkng & yd \$425 heat pd. Avail for May 864-4931 RE.

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Great Manhattan 2 br apt excellibidg. & area - Inwood uptown avail now thru Aug \$360 mo refreq call 617-776-0895 lv msg.

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PARK DRIVE-Live in a Penthouse Gorgeous 2bd \$475 avail
June 1 Boston Common RE 2627244, 267-6191

BRIGHTON 3bdrm in house resi-dential area shopping Public central area shopping Public trans porch & yard \$550 owner 969-1786

CLEVELAND CIR 7rms nicely furn mcd b&k ht ht wtr Avail now 5/1 6/1 783-0575 aft 5PM \$590

BROOKLINE nr Coolidge Cr 5 1/2 rms nicely furn Mod kab ht a ht wtr prch Avail now 5/1 6/1 \$575 no kids 738-5854 af 5PM

BROOKLINE nr COOLIDGE CORNER - 1 bd quiet bldg. \$345 avail 6/1, Studio avail May 15 \$265 Boston Common Re 566-2000

APTS. WANTED

Studio Back Bay off Park Dr Sublease/option to continue \$280 sunny kit. Near BU, NU, T 262-9112 keep trying

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\$125 steals this fully equiped sun drenched studio rm. Delux decor Dep ngel 864-4931 RE.

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\$50 REWARDII Sunny studio apt in Brookline wanted by responsi-ble professional. Low rent. 253-7824 weekdays.

F23 (smkr) stright sks rm in rock-party oriented heehld Prfr 5/1 Please call 964-0958 btwn 9:3o-5:30 Mon-Fri.

Resp artist/teacher seeks 3 1 /2 rm 2nd fir apt rent \$260-300 in Rox/Canb/ S.End. Call after 6 445-2845

Very responsible person looking for apartment to subject from June 1-Aug 30. Call Susan at 653-0398 evenings until mid-night. Keep trying.

RELAX
MEDFORD/SOM area-6 bedroom needed. Preferably cheap,
with lease ASAP. Call Joe anytime leave message 623-1161.

COMMERCIAL SPACE

HARVARD SQ 1 min from T, furn, avail June 1-Aug 31. 4 offices , bath, conference rm, 2 pkg spaces. Call 498-3200 days

Lux prof/consult office suite. 950 s.f. gdn duplex nr Cent Sq. AC, sec syst, pkg, etc. Ideal for live-in use. \$750mo.661-3219. STORE OR PENT

Good location, parking. In retail area. Reasonable rent, includes heat. Call Mr. riffin, 254-2200. Available immediately.

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2bdrm fully applianced ww ct
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\$44,000 call wkdys 625-7337 9 to
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SOUTH WEYMOUTH small secluded cabin, wood stove mod kitchn & bath \$275/mos 335-7197 & 335-5355 Marcy

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BOSTON-Hyde Park Reservation area. Ultra modern raised mansion. Modern kitchen, modern 1 1/ bath, super posh family room in ground pool, deck, patio Great for a happy entertaining couple looking for a Boston ad-dress. Low 60's 964-7715

ROSLINDALE M or F to share 3br apt in house near Arboretum; nice place, on buslines. Only \$85. Call 323-8783 after 5PM.

like music. The room is small, but so is the rent-\$90. No more furry pets. Available now. Call 254-5774.

ALLSTON F rmt wtd for 3bdrm spacious hae Conv to T, BU BC \$110 + util no pets or cigs avail 5/5 or 6/1 782-4170 eves

ARL- Wanted: 2 mature non-smokers to share spac Victorian house on T. Laundry, yard, pkg, no pets. \$250, utile inc. 646-2330.

497-4300 HOMEFOLKS \$55 Service Fee

GRACE World famous palm - ta-rot card reader. You are cordially invited to see this iem is too big or small for her. Prediction of the past present & future will amaze you. She prays for all & has helped many. All readings private & confi dential. By appointment

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BACK BAY REALTY Beaut sunny 1bdrm condo for rent hdwd ffra Ige livrm & bdrm Ideal for 1 or 2 people Stus w/gd refs OK \$350 262-1650 LOWER COMM

Back Bay Lower Comm Ave Studio \$425 clean quiet condo bidg Boston Common RE 267-6191 262-7244

Linden Realty. Clean, well managed apts. 783-1024. BACK BAY-St. Botolph St. Quiet studio 4th floor, secure, nice wood floors dep kitchen w dshw & dsp. Rent \$272 incl 661-1330

bldg. Large studio for 1 or 2 peo-ple. Bay wndw, hdwd firs, sep K&B, close to T, Laundry. \$270/mo. 245 Newbury St. 262-

Gorgeous & renovated 1bd in great loc. Mod K&B, spac closets, hdwd firs. Very sunny & clean. NO FEE. \$412 o. BACK BAY REALTY: 262-1650.

FENS- Mod stu w/w \$200 RE 232-0050. N.U. - BERKLEE We have apts for now & 2/1. Studios, 1 & 2 bds, good rents, students OK. 262-4588, 262-7244 RE.

HEMENWAY ST CK BAY-Studio \$245, 1 S310 very summy, heat included. BOSTON COMMON REALTY 262-4588 262-7244 **IMAGINE THIS**

Back Bay nr sympnony limited surprised by the closets just painted metic K+b \$285 1 bd very large great kitchen \$365 htd Boston Common RE 353-1935 267-8191 BACK BAY

bd \$575 Boston Common Reality 2627244 267-6191. BACK BAY REALTY- Beautiful 2bd in renovated townhouse. Features incl...mod K&B, interior stairs, skylight. NO FEE: \$518/mo. 262-1650.

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Bargains in Sleep Sofast Dudley Furn, 2368 Mass Av, N. Cambr. 354-6131 BOSTON/BACK BAY. 1, 2 & 3b-drms avail. IVY REALTY 266-7290.

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For further information, contact: Edna Smith, Director Women's Health Associates P.O. Box 2112, Framingham Center; Ma. 01701 (617) 875-1989

BRI- Comfortable City Living on MBTA, mod K&B, prkng avail, cooking gas inc. Studios \$275 & up, 1bdrms \$335 & up, 2bdrms \$410 & up. CASTLE RE: 731-8060.

BRI-Lg clean sunny 2bdr \$410 RE 232-0050

BRI-Huge sun 1bd \$295 RE 232-

UNIQUE APTS.
S.END-Shawmut Ave 2 units in owner occ. bldng new rehab 1b-drm gardn unit 14x24 lvng rm new kit 8 bath. Also penthae loft deck 8 view 15x32 lvng rm bdrm alcove \$450. 536-2683. BRKL/BRI- Student Specials 3 & 4bdrms nr T & Schools from \$625. ALL-BRIGHT RE: 783-9151. BOSTON-S. End, Chandler St. Sunny studio apt. Owner oc-cupied bidg. \$300. 267-5884 BRKLNE VILL

BOS-SOUTH END Renovat apts w/ d/d exp brick studio \$325 1b-drm \$425 2bdrm \$495 Owner 266-1042.

BRI- Clean secure bidg ige sunny studio eat in kit prch Avail now \$255 htd no fee 783-1024 BRIGHTON ALLSTON BK'LINE-gd selections of studios, 1,2,3bd apts & houses for now, 5/1, or 6/1 from \$250. Special 3bdrm in hse \$450. BOSTON REALTY ASSOC 277-5100.

BRI- Clean studio \$250 RE 739—2902.

Looking for a 2bdrm? Try this! 2bd/2bath full security apt, prime area, apts standard with a/c, w/w, d/d, & other extras. Utils paid \$500 864-4933 RE.

Loft for rent, live in and finished, available May 1 \$500 per month, downtown.First month \$600 fixture fee. 482-1543.

S. END- Lg 3rm studio briggt & freshly painted incl all utils \$300 call after 6PM 266— 6304.

SOUTH END-Nr Copley Lg 5rm 2br ww mod K&B D/D patio laund in bid \$480 ht inc sec must be seen eves 247-2985 day 367-8320.

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BRIGHTON- Nr. BU, Bc, T stop. Sunny 1br htd. Clean, hdwd firss Avail 6/1 no fee \$335 Call 782-0360 in PM.

BRI- Sunny 1bd apt eat in kit tile bath \$315 htd no fee 782-1024.

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BRIGHTON the time to call for

Now is the time to call for newly listed 2,3&4 beds clean quiet buildings great locations Boston Common Reality 566-2000. BRI- in house quiet side street ige studio w/frpl Avail immed. \$320 htd 783-1024.

BRIGHTON- studios & 1 bdrms \$255 \$295 up. Students ok. All on MBTA. Castle RE: 731-8060. BRIGHTON 1 bdrm \$285 no fee no bugs heat & hw incid avail May 1 gd landlord 787-4928 eves & wkd Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

BRI- 3bd in house \$550 RE 739-2902.

BRI- Ige sunny studio in well maintained bidg nr trans \$230 htd 782-1024.

Modern townhouse living/\$305 mstr suite, kit & lg patio, bring Rover. 864-4932 RE.

BROOKLINE- Lge 2bd \$460 RE 739-2902. BROOKLINE- luxury stu \$350 RE 739-2902.

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BRKLN COOLIDGE COR mod
quiet 7 gr line share for 2-3 hrs/day line-in help to college male
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AI DeGraff 353-3658/3691 9-5,
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Sunny 2br gdn duplex nr Cent Sq. expad brk hdwd fir AC sec syst pkg etc. Offices ok. \$750mo. Call 661-3219. eves ok. Wilk & Weich. We have largest selection of houses, apts, apts in hase, & condos. 739-2900.

& subway w to w, prkng, \$495 incl ht & hot water. 284-3516.

WATERTOWN- Ige 3bdrm mod K&B nr Newton Cr. \$465 un-

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WATERTOWN- Mod 2bd with a/c hdwd firs pkng nr T \$525 htd 497-4308 RE.

W. ROXBURY- Studio rm in huge 6rm apt/efficiency with hdwd decor nr trans & shopping \$220 incls all! 864-4931 RE.

NYC SUBLET

APTS-HOUSES

3 BD-HOUSE BRIGHTON - 3bd in 1/2 of house quiet side St. 2 baths yard porch avail now \$550 Boston Common Re 566-2000

pkng avail.

RIVERWAY
BROOKLINE VILLAGE - clean & sunny Studio Condo bldg totally renov & htd \$395 Boston Common Re 267-6191 353-1935

Avail 1 May 2bdrm Apt, liv rm, din rm porch Lg kit 6 blocks from Harvard Sq \$230 mo Option to renew. Dave, Steve 491-6768

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Female roommate wanted for

ARL- F roommate wanted to share 4bdrm house w/3 women & dog. \$167.75 & util. Call 648-4652 or 436-0508. BELMONT-2F 1M 1 cat sk non-smkg M in 30's for indep haehld nr Rt 2 å bus line. Avail mid Api \$175+ Call 484-4407 bef 10pm.

I'm looking for a F to share my house Perhaps cook the com-pany? I'm a quiet WM prof pts no drugs or aic 4429683 Sean

ALLSTON- All sizes & prices available. GENERATION II RE: 864-3200.

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basement, city view, elegant en-tryway, new decor & yd \$500 864-4931 RE.

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BRIGHTON- We have a good selection of Studios, 1 & 2 bdrms avail immed. LINDEN REALTY: 783-1024.

Gorgeous one & two bed luxury apts starcase tv laundry individual heat from \$375 Boston Common Reality 353-1935 267-6191.

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864-3200

CAMB- Lovely 2 fam exc area hdwd firs fenced yd. 497-4307

JP- Family home 2bd w/prch pkng \$350 497-4307 RE. LOVELY 2 BDRM

JAM PL- Nr Pond & T; 4rm Apt in
Private home owned by Gay
Male - shared enterance.
\$500/mo inc all util, pkg, avail
June. 522-9809.

work in this convt 1bd, redone mod, brownstone \$325 Low deposit! 864-4931 RE. MATTAPAN- Bring the kidsl 2bd duplex w/prch & yd mod k&b Bargain at \$300 497-4308 RE.

MALDEN- Center of town! Bike to

MEDFORD SQ- Pocket pleasing studio rm, \$125, just redone, good safe area, nr trans. 864-4931 RE. MEDFORD Nr Tufts 4 ½ sunny rms + pantry in old Vict This apt has x-irg rms & high ceils hdwd firs 2 beautiful frpls 10 min from Bos in pleasant nghd 5 min from Mystic like & Middlesex Resvion Lege treed yd w/rear prch Public tennis on same block All util incl for \$525/mo Cali 227-0343 9-5 & 396-3389 in PM

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NEWTON- Family size 6rm Vic-torian newly redecorated full kitchen & brist nook Exc residen-tial local, Yd \$500! 864-4931 RE. CHEAP APTS All Sizes, all prices. 1348 Co. Ave. Call 232-0050.

NEWTON- Duplex 4bd \$700 RE 739-2902. QUINCY- \$325 rents this restored cape style 1bd Cozy clean sunny exposure Avail 6/1 or take your pick at others avail May June July Call between 9AM—8PM 864-4933 RE.

16 Room Mansion by the sea/1bd & frpis Utils paid \$300 Don't wait! Call Now! 864-4931 RE.

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REVERE- Plush condo across from beach newly decorated w/w w/security sys \$425 htd 497-4308 RE. REVERE-2bdrm lux apt nr beach

SOM- Sparkling clean 2bd cabinet kit Tile bath nr T Won't last at \$300 htd 497-4306 RE.

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BRI- 3M (mid-20s) sk M or F by May 1 for quiet furn 4bdrm house (inc washer/dryer) 1 mi from BC. \$141/mo & util 787-9162 eves

BRIGHTON M/F to share 4br hae with 2F 1M grad students workers) for June Sublet with September option \$150 783-1891

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BROOKLINE Overlooking take. 1 resp M or F to share large housse with 2M & 37 \$320 + utils 738-

FRESH POND CAMB-Share 2bths, liv. rm w/frplc, dining rm, kit w/2 others. Own br. Avail im-med. \$285 includes all util. 25+ & wkng preferred. Call 876-31977-9pm M-F or Sat-Sun aftrnns.

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1W & 2M seek 1W for newly formed Coop has of political Ac-tivists smokefree, nonsexist Karen, Tim, Bob. 783-39 4 CAMB/SOM.

N CAMB (Porter SQ) Vegetarian musician seeks person to share 5rm apt plano meditation. \$97 /mo + util call 876-3958

CAPE COD-Rimite needed to share W Yarmouth cottage from May 23-Sept 7. Age 25-35 pref. \$700 incl utilis Call Ken Heller day 890-3200, nite 965-2648

DORCH-woman wtd 2 shr apt & hip w rnvation of 3dkr ig/yd south exp nbhd\$95/mo solar Geo Sumer prjt Weston 825-

NEPONSET ASHMONT-Single father needs help w rent & util Furnd 2 bdrm apt on T Share ex-penses excl area Good opp for

HULL wake to ocean sunrise share large beachfront home w prof M 35 \$250 mo inc util call Dennis 925-3015 aft 5.

HULL-Beach front. Share 6 br ocean front home w prof. M 35. \$250 mo. inc util. Call Dennis at 925-3015 after 5 pm.

M 29 seeks in Jamaica Plain M/F to make coop.home garden, recycle - share 5rm apt gas heal \$150 & utils Call Don 524-1093

F 25+ for June 1. Live with diverse group who shares food, chores, ideas and times together. Large well kept house with garden, work space, w/d, and other niceties can be yours for \$150 mo + sec. dep. å utils. No pets pie522-0995. JAMPL-3M 2F sk 2 rmmtes. M or F 25+ for June 1. Live with diverse group who shares food

JAMAICA PLAIN Lge rm in safe quiet house cise to T & stores. Share kitchen non-smoker.

MATCHING ROOMMATESI

Need a roommate? Register to-day at MATCHING ROOM-MATES INC, 251 Harvard St. Brookline (Coolidge Corner). Or call either 734-6469 or 734-6484.

LEXINGTON 2F & 1M sk 1M/F hsemte to share ig sunny coop house off Rte 2. No cig, semi-veg Call 862-6142 bef 9pm. \$150+.

LINCOLN-Prof cpl sks same or single to shr beautiful 5br coun-try home. Pool, sun, view of water, gas ht & more. Call 259-8592.

MARBLEHEAD mature resp M or F 29+ to be 3rd person in Ig has in hatro area mod kit fp many xtras approx \$300 mo all inc 631-2110

ISLAND SUMMER MARTHA'S VINEYARD-We R Iking for resp hsemts late 20'searly 30's to shr has for summer. If interested 247-0034, 661-3795.

MILTON M/F 50 ft swim pool out-

NEWTON CENTRE rm for re bdrm w total hae priv clean & quiet neigh prof SF pref 969-9130 Rob

NEWT. CNTR-M &/or F to share 4 bdrm contemp cedar & glass 3 fpl 4 baths overlooking forest. Very priv. Walk to MBTA. \$300 each. 566-7400.

NEWTON CORNER-May 1 or June 1 2M 25+ congenial, indep. hshid of 8. \$95+ W/D, Fireplace. 965-0642

NEWTON-3F seek 22+F for 4bdrm prch prkg yrd fpl 2fil bath hrd wd fir near T Pike 128 165+ Call eves 964-4683.

NEWTON 2M 2F. M or F wanted to share Ig Victorian house near T. Lg bdrm, private study. \$275/mo + utils. 965-6336.

NEWTON COR M or F Votrn hme yrd fpic tennis nr T nd ind coop resp sociable 20's to 30's shr

BMOKING ALLOWED

MAY DAY MAY DAY NEWTON-Rmmte needed May1 for ig duplex. Shr w 3 prof M. 28+. \$175 + utils. Call 965-3907

NEWTON kosher or veg hamte wanted for 3br home nr pike & 128 fplc & ig yard nr T Call 332-8314 eves

QUINCY-Waterfront home. Needs a G male 35+ \$250 in-cludes utilities Call 472-5576

QUINCY 2 rms avail in ige has to share with couple and child Lge yard garden grapes & peaches Bus to T. 472-7538 eves.

Davis Realty. All sizes, all prices. Call 232-0050.

20 MINUTES TO DOWNTOWN BOSTON Prof M 31 seeks prof M or F to share charming 2 bedroom house located in residential neighborhood. Pipic ac off street pig Plenty of storage space no pets please \$190 + half util \$40 avg per month 963-2340 before 11 pm.

Wilk & Welch. It's our business to know wherethe best deals are. So stop in and we'll find you what you need. 739-2902.

ROOMMATES

ALLSTON-Prof nonsmik F for sun mod 2bd apt w pool May 1 Fall opt 207.50 w util.254-7980.

ALLSTON GM sks roomate for 2br apt convenient to T & bus \$230 incl util & phon avail May 1 254-2293

ALLSTON-GWM 29 sks mature resp rmmt to shr 2bdrm apt nr T & Harv Sq \$300mo incl utils. Call Bill 782-4484. Not a sex ad.

ALLSTON roomate wanted spacious apt \$172.50 mo, neat incl. low util near BU Harvard downtown own room 782-8057

Davis' Realty. All sizes, all prices. Call 232-0050.

ARLINGTON-prof M 29 straight seeks rmmt to share mod 2 br furn apt. Pkg, on T, no lease. Call 641-0637

ALLSTON-Rmmt(s) needed summer res. for 4br ept. On T line, \$150/mo utils incl. Avail May--- Aug. Call 232-1936.

BELMONT-2 F's sk 3rd rmml 25+ to share 3 bdrm apt \$133.50 + util. Non smoker, no pets. Call Hildy 484-2325 or 923-9891

BACK BAY conv for NE or Berklee stu \$165/mo all util inc avail immed call Al 266-3196

2 GM sk stable rmmtes for Bri. duplex. \$200/mo total. Laundry, dshwshr, good furn in common areas. 782-2477

GREAT DEAL
BRIGHTON- rmmte wanted for Ige 2 bedrm house Oak Sq area summer shit w/opt to renew \$180 incl ht avail 6/1 BobS. 723-3222

BRIGHTON Lking for a neat cln respons person who is willing to care for house & dog. Own room \$140/mos inc. 566-2742

BRIGHTON-1F to share 3bdrm apt w 2F 1 May w fall opt no bugs \$109 +ex wrkng pref.Phone 782-2752 till 10pm.

BRIGHTON rmte wanted May, 1 for mod 3 bed apt pool park ac \$205 Call 787-0440

Davis Realty. All sizes, all prices. Call 232-0050. BRIGHTON 5/1 resp female to share 3 bdrm apt w/2F heat incl D/D W/D near T & stores \$220/mo 782-3870 eves/wknds.

BRIGHTON- 2 Fs seek same 1 bdrm in half house \$133+ utils quiet street nice location Call 254-8365

BRIGHTON F rmmte for 3bdrm apt avail 5/1 \$138.50/mo Conv to shops MTA Call 783-1852 after 5PM or 782-7000 x2254 9-4:30.

Froommate 22+ to share sunny 3bdrm apt near Brkline Vill and MBTA \$163+ util Call eves at

BROOKLINE Prof put-together M28+ for gorgeous rent-controlled 2br apt \$192 inc ht. Jack 661-9833. Leave message.

BROOKLINE 1F 2M sk F rmt for Ig apt nr T nice area \$106/mo inc ht 25+ call 734-1781 aft 7pm but not after 11pm avail now or 5/1

LUXURY APT IN BROOKLINE F ROOMATE WTD! Mature Female wanted to share fine, luxury modern apt with young mother & little girl. Must be stable & friendly. Possible babysit too. Immed Occupancy Call Mrs Bear 232-9613.

BROOKLINE Responsible M/F 25+ to share large apt w 2M near T & stores \$225 heat inc avail now may call Ted eves 566-4584

BROOKLINE F rmmte wntd spacious 4bdrm apt 3 bth Beacon St Park behnd apt \$225/mo inc ht 232-3986 eves.

BROOKLINE- 2M sk 1M/F for summer May-Sept Spacious sunny apt Conv to T Smkrs OK No pets Has pianol \$225/mo 277-8792.

BROOKLINE-Summer sublet. Jun-Aug. Lg furn apt. 1 bdrm open, M/F. Avail T, laund, pkg. \$130 566-3029 aft 5 pm.

bunny nwly renov part furn 2b-drm to shr w/W 22+. Hdwd firs prch pantry vws of Bos & more gd nghd Con to Logan, Bos & T \$160+ Call 266-2140 dys 884-2366 evs.

DORCHESTER WM to share 3br

WILK & WELCH. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

TRY CHELSEA
Wanted F or M rmmate 18-40 to share real nice, large, bright stroom apt. In newly revovated well maint. 3 family home. On quiet street with prosessional Male. \$150 mo. + half utilities. M rans & shopping 5 mins from Quincy Mkt. & Govt Ctr. On street parking. Call Steve at 884-4541 7-9 pm.

Prof Fem 28 sks sim F 28+ to share lux 2brm. Indoor/outdoor pool, sauna, A/C etc. \$240 htd Avail now 926-1750 eves wknds.

JP- M/F seek F 24+ for Ige 3 bdrm walk to T & Pond \$110+ utils Avail 5/15 Call Sean dys 527-4980 x-131 Eves 524-5064

JAMAICA PLN 1M prof w/ dog sks M Prof/grad to share Ig apt Ig kit nr T Pond non smkr pref \$175 htd avail 4/1 522-4445..

WALTHAM-Rmnita wanted to share ig artist's studio & living space. 1400 sq ft. \$225 htd. Fprefrd. Jeanie 894-9582, near T.

GWM 32 sks sme 21-30 for rmmte \$150/mo pis utits 1st fir of 3 fmy hme Clae to T & shpg No pts/dgs Must be fncty resp Call Bruce only 325-4340 af 5PM

SOMERVILLE rmmte wnted for 3bdrm between Porter & Daves Sq \$150/mo+ util Call 628-3412.

NICE SOMERVILLE
Ig sunny nice 2 bed w/porch
needs F or M. No drugs.
smokers, please. Rent \$150 15
min walk to Porter Sq.
Humorous, nonsexist, intell,
working M 26. Call James
6251441 or leave mess with ans.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

WATERTOWN-2M seek 1M to share a 3 bedroom apt. Quiet area near T, 125/mo â util. No pet, no smoking. Avail April 15, call Donald 924-1580 or 253-5436 at work.

WATERTOW Prof F 28 sks F rmmte May 1 2 bdrm frpl hdwd firs pkng yd \$229+ utis 10 min from Hvd Sq. 876-2229.

WATERTOWN F 22-25 wntd for 2bdrm apt nr T Respon clean neat prof \$225+ avail now Apt is wonderful 926-7668 eves.

WATERTOWN- Exec M 38 seeks F to share brite sunny 2 bdrm twnhse. Pool/ige yd-U will need bdrm furn. \$175 + ½ util (avg \$50) 926-8862

WTRNTWN Excptni 2bdr hdwd firs frpi frnt/bk yd garden attic & bsmnt spacious lovely homelike skng person 30+ I am 33 F dvcd

Roommate wanted for very nice apt in Watertown. \$215 inc utilities. Call weekdays 6-11 PM, wkends in AM: 926-8640.

WILMINGTON, comf living avail in irge priv home. Quiet atmos. Util, phone, gameroom incl. Pref non-smkr. Leave mess at 658-

GM sks pro GM nonsmkr share 2 bdrm bath pool clubhouse 300 incl util w&d excellent opp rt per-son Call nites 685-8355.

BELMONT-3rd rmmte needed for indep, yet close seimi-prof. hshid w artistic asperations. \$142/mo. 484-9202 eves. 5/1

BRIGHTON 2 mature respons F 24-28 non smkr for 3bdrm 5/1 or 6/1 8/1 or 9/1 thru next yr Now \$173 inc ht mod, cpts, d/d 1 & half baths clean no pets Call 731-4525.

CAMBRIDGE SOMERVILLE PORTER SQ rmmt 25+ for modest sunny 2bdrm apt in house \$150 incl ht. May 1. Call 623-0161 afts.

DORCH man wanted for rmmt 125/mo includes util to live w/2GWM no smoking or pets Clean, resp men 436-6763

Looking For A Roommate? Matching Room-Mates, Inc.

1st & most experienced Room-mate service. 16 years serving the public.

W NEWTON/WAL M/F prot or grad stud for indep has Shr chores \$220 incl util 894-5789 aft 5PM.

REVERE BEACH-M or F 22-28 no students. 3 bdrm, near Ocean, nr T, very spacious, \$150/mo. 289-2908. Lenny or Ellen

ROSLINDALE-SWM or call 24+ to share spacious surres and in quiet res. area Close to stand arboreteum.5rms wkfrze berths. 200/mo-htt. Chris 327-321 6—12am or 9-11pm.

ROSLINDALE-1M sks : M or cpl 24+to share beautiful sunny apt in res. area. Near T and Ar-boretum. 5 spacious rms 2 bihs firepl quiet. Call Chriss 254-8767 7-10 pm M-W 7-9 am Th-\$200/mo + util.

ROSLDLE-Prof gay WYMN 25+ to share irg 3bdrm hae. Pkg, washdr big yd. \$165 sec dep req. Call morngs 10-12 327-0842.

Wilk & Welch. We have largest selection of houses, apts, apts in hase, & condos. 739-2900.

251 Harvard St. Brookline (Coolidge Corner) 02146

734-6469 734-6484

PROFESSIONAL/ EXECUTIVE TO SHARE

FURNISHED CONDO
9 ACRE WOODED ESTATE
WITH 19TH CENTURY
MANSIONS HERE IN BOSTON
FOR A YEAR? Traveling execu-MANSIONS HERE IN BOSTON-FOR A YEAR? Traveling execu-tive tired of staying in hotels? Visiting professor in need of a home? If you don't want a long term commitment of more than a year, read on! Male or female to share a two bedroom 2bath fur-nished condo in Jamaica Plain with. Female. Swimming pool, tennis courts, laundry facilities, large terrace, fireplace, parking, all new amenities. Like Iving in the country a complex of Vic-torian homes renovated into beautiful condos. \$385 per month includes all ut "Nest Please respond Box 9706.

2F seek 3rd F for 3 bdrm apt. Mod kit/bath. Frpl Free prkg near T, 12 min ride to Hvd Sq. \$200/mo. Incl ht/util. Lease, no pets. For 6/1 923-0639 att 6 pm

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186 Brookline Ave., Boston, MA 267-4079 566-5901

7 days a week - 10 to 10

ROSLINDALE-3M 1F sk F24+ for sunny newly renov hae-for 3/1 + 4/1. We're 24-31 humorous diverse. Near T & arb. 117+ utils. 327-4540.

SALEM MA mostly furn large home in historic area Prefer prof young adult to share living or working space. No students no smokers rent negot 744-7678

Linden Realty, Clean, well-managed apts, 783-1024.

SOM WIN HILL 9rms 4-6 bdrms sunny ex cond yr pkg kids ok pets neg 800 inc utils 776-1523 evens

WATERTOWN, Independent non-smoker wind to share large house near public transp & shop-ping. Prkg, frplc, yard. \$200, 923-1914.

WATERTOWN share house near T + river 180 with 3M May 1st after 6 till 11 926-4992

WATERTOWN 3M seek 2F or M for household Large rooms, yard, parking. Nr T. Cigs & meat ok no pets 132+ utils 926-5763

WATERTOWN 1 pers 27-40 to join 4 others in Ige has w garden yard semi veg no cigs 926-8933 til 9pm

WATERTOWN- Hamate needed for ig sunny bdrm in friendly, ind 4 pers hae- yd, plano, nr buano smokers/pets pis \$150+ 924-3712.

WOODS HOLE- Furnished 2b drm cottage private beach avail wknds \$125/wknd or wkly Julie 548-6918 Chris 367-3667.

WINTHROP 1 or 2. Near beach & T. All utilities inct. \$135/mo + . 9 rooms and parking. Call 846-5696 after 6PM.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

CONCORD F 34 sks F rmmte for nice country armhse \$225 + utils 369-0278.

MEDFORD- Lg 2br apt nr Tufts nds sharing w/ sens creat fem who can breathe some art into earthly hovel \$175 all. 395-4277.

NEWTON HGLDS 3M sk resp rmte to share 4 bdrm house, wåd, dw. pkg, walk to T å stores \$180+ avail 5/1 \$100 dep 969-2764 ermes.

BACK BAY-GWM for rmmte in 3bdrm apt avail 5/1 \$220mo inc util Call Tom 247-2012 aft 6pm.

BACK BAY M or F (22+) small room in 5bdrm \$192 incl heat avail now or May 1 Call 6-8pm only 266-7198

BACK BAY-GWM 25 sks M or F rmmte to 30. Lge 2 bdrm apt near T and Pru. Avail Man 1st. \$180/mo. 262-7061. No sex calls.

BACK BAY M/F or cpie for Irg renov duplex Ig bdrm dkrm yard etc \$250/mo incl ht & gas After 6 PM keep trying 262-5572. **LUXURY APART** 2 bedroom Back Bay 3fpl frost free fridge stf clng oven d&d must see to believe Call Buz 267-4715 keep trying A good deat!

FENS-r'mate wanted for 5/1.No gays, drugs;M or F ok. Prefer classic. music.\$188 per month. Call 266-1767.

FENWAY house seeks 1 quiet 25+ 1 year min commitment \$180/mo 267-2597 weekdays after 5 and weekends. Ask for Bob.

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCS: 266-1042. BOSTON/KENMORE Mature M or F to share 2bdrm apt,\$180mo for May 15, util inc free pkg.Call 266-2579 after 6.

BEACON HILL Rmmte wanted to shr 2bdrm apt \$200/mo all util incl Access to sunroof Call 227-4354 eves. Mike.

BEACON HILL-Looking for F 23+ to shr mod 3bdrm apt. Rent \$255+ electric. Call 367-2833. NORTH ENDI 5/15 Oscar Madison o/15 Oscar Madison-type M sks M/F 23+ nsmkr for 2br \$150+ util pref grad stu/prof type Cnvnt pizza,cannoli.523-2198.

VILLE ENTIERE big inner-city loft. Looking for fourth, preferably F, financially responsible, perhaps artist/professional, late 20s /early 30s \$250/mo plus share in setting up. Plenty of privacy, space & light. Call Warren 661-8424.

BOSTON- quiet ind French F 23 wants straight F bet 23-30 to share apt May 1 Back Bay \$160 utl incl Call Cynara 267-8752. BOSTON- Rmte for 2bdrm apt in quiet neighborhood nr Airport & MBTA. Lg kitchen, furnished, laundry, \$170 inc utils. No smoke or pets. Call Bill, 567-0585 or leave message 569-2329.

BRIG CIR 2 GM sk 3rd fr lg rm in 3bd apt must be resp in 20's 140 mo + util 734-3307 eves no sex calls

BOSTON liking for person to shr ige apt nr Brigham Circ mstly furn Pref GM any natility rent \$190/mos Call 738-5652 N. CAMBRIDGE- M rmme 25+ Above average Camb apt. \$190

BRIGHTON 2F seek F to share 3br apt near buses, independent living avail imd. 782-3145 782-4437

Brighton sk 1F for 6bdrm hee avail 5-1 semi-coop 116+ util nr shops T congen hehld call 782-5242

Dependable working person 25 sought by 2 aware M 27, 33 to share 3 bdrm apt. Must help maintain meticulous apt. No pets. \$140/mo + util + \$140 sec. Call after 6 pm 782-8123

BRIGHTON M or F wanted to share 3br spacious apt with 2 Females near T & stores street parking 183mo 734-1434

MATCHING ROOM-MATES!

BRIGHTON 2 lib F seek 1 prof F 23+ shr 2&3 rp fir of house in resid sec fpic we capt exc no pet nr T av May 1 140+ 787-2629

BROOKLINE apt to share Coolidge Crnr seek F to share renov F our br sunny spacious 11rm apt 3 F on quiet treelined St 731-9874 277-3337

Need roommate, non-smoker in-terested sharing ig kosher apt. Coolidge Crnr w/father & part-time family. Reasonable 327-1136

roommate wanted to share large 3 bdrm apt w/2 males. \$159/m heated. Call 566-4649 after 5

BRKLNE-3br apt w to w carpet, cent AC, Clvind Circ T. \$150/m0. Call 232-7391.

BROOKLINE 1br in Ig 4br duptx nr BC rent \$150+ util call 322-0877 leave msg for Hilary

POLICE LOCK Locksmith, 247-8297

CHELSEA- M or F for 3bdrm apt nr trans. 10 mins from downtown Boston. Sought by 2 males creative & intense, but basically BRKLINE LINE F shr 3 bdrm w 1M & 1F, Lg rm hrdwd fis sloping ceilings luvst windows wikin cist eatin kit \$210 inc ht. 738-1472

CAMBRIDGE- independent person wanted to share large Central Sq apt w/2M Please no tobacco, pets, homophobics. 661-6571 CAMB-Inman Sq. F looking for same to shr clean, safe apt. Nr shopping, T & bus stop. W/D, avail May 15. \$182.50 + sec. Call Lil eves 776-7647.

CAMBPT-F wanted to shr 3bdrm quiet clean apt with F33 & M32 \$158+util No pets/smkrs. 547-5609. CAMB- seeking Male rmmte for Ig beaut furn apt on Linnaean St. Frpl \$180/mo w ht Call Mike at 547-3389 8-9 am or 5:30—

CAMBR MAPLE AVE M/F to share huge sunny 3br apt with 2M 22-24. Refs, secure in-come & sense of humor regd. No

LUXURY APT.

HARVARD SQ. Seek mature person for luxury 2 br. deep wall-towali, dishwasher, a/c, storage.

10 yr old building w/laundry & sundeck. Quiet neighborhood.
\$331/mo. incl heat. Bob, 491-7181.

CAMBRIDGE seek 2 M/F for 4br mod dpix apt nr Ct sq May-June poss fall a/c ww dw pkg no pets \$178 491-2305

HVRD SQ-M/F 25-40 mod apt semi-furn. I am prof M40 alt. If. style. Quiet, cln. supportive. En-joy living, advnt. \$225. Now-864-3334.

Looking for an apt? Call Genera-tion II RE: 864-3200. You've tried Yng normal flexible F sk same (25-35 yrs) to loc. a cln cheery apt. w/ close to Hrv Sq for June 1 or July 1 interested in intell indep. types sense of humor 367-6376 eves

N Camb-sk veg non-smoker 24+ to shr 5rm spt plano. \$127+ utils, on bus line, some furniture help-ful. 876-3958.

CAPE COD F sks to join 3-5 Fs to shr Cape Cod cottage for summer, pref Dennis area Cail 1-526-4712 8 pm to 11.

Linden Realty. Clean, well-managed apts. 783-1024.

COOLIDGE CORNER - grad student sks quiet respon M non-smkr. 2 bdrm, 6 rm apt, nr T. \$220/mo incl pkg. 734-2914.

JP-F24 sk F24+, affable, clean, respon, indep to shr apt near T & Pond \$150+ utils. Avail June 1 Jane 524-4909 keep trying! JAMAICA PLAIN prof M to share 2 bedroom apt in house ½ block from pond & arboretum \$125 + util no pets Nick 524-3496

JAMAICA PLAIN- 1 M or F for 3 br nr Monument. Large, sunny, frpic, \$135 inc heat & HW. 522-2477.

LYNNFIELD- rmmte wntd to share 5bdrm hse. 1 acre wooded lot. Close to 128, 93, 1 & trains \$155+ 334-8412 eves.

MALDEN GWM to share apt 15 min to Bos on T\$160 all util incl 2 prvt rms on own floor w/phn Clean resp quiet 321-4834. Linden Realty. Clean well managed apts. 783-1024.

MARSHFIELD- F roommate wanted to share apt with Male. Walking distance to the beach. 834-7898. Before 11 or after 7. E. MILTON- Roommate wanted to share clean quiet house: June July, Aug. \$130 & util. 698-2191.

MILLIS-Country setting, Stoneybrook Village Apts. Prof male seeks same for 2 bed apt. \$220/mo includes heat. 376-5619 NATICK rmte wanted for 5/1 to share hise w 2M in rural Natick Weston area prof ages 23-27 \$175+ util & sec ref nec 655-

WM 27 wishes to share apt with M or F in the Wat Sq Newtonville area. Steve 8-4 964-6400 ext 219. Evenings 692-6610

NEWTON CTR- Prof F 34 sk 1F 28 for elegant 8rm apt in 2fm hse. Frpic w/d gar yd air-cond. No smokng \$295 332-4244 eves.

SOMERVILLE- Feminist female 24 seeks same to share nice 2b-drm apt. Rent \$125+ utils gas heat. No pets Call 623-7396 anytime SOM-MED LINE-1 M/F clean in dep working active environment near T share util on time \$115. Call 395-5069 WALTHAM-F w cat sks F rmmte to shr 2 bdrm twnhse, avail now. \$294/mo. + ½ utils. 1 mo sec. dep req. Call 891-8450 aft 5 WALTHAM-2 JFs sk M/F mid 20's to share 3 bdrm twnhse. 5/1. or 6/1. A/C, D/D, pool, tenn., pkg. Call Wendy work: 332-7004, home 893-7971

BRIGHTON-Resp. working person wanted for 2 bdrm apt on Comm Ave. \$197.50. Avail 6/1. 232-5143

Looking for a roommate? Register now before the Spring rush. See us at MATCHING ROOM-MATES INC. 251 Harvard St, Brookline, Coolidge Corner. Call 734-6469 or 734-6484. Plan

Female roommate wanted to share 2 bedroom apt in 3 family house w 30 year old male in BRIGHTON near St Elizabeth's Hosiital, no smokers 200/month incl util 787-5607 after 7:00.

BRKLN-Coolidge Corner. Ig room in quiet sunny apt near MBTA. Walkin closet 16x18 rm 3 bdrm \$200/mo. Call 731-1289.

BROOKLINE-mature prof GWM sks same 30+ to share quiet neat renov 2br condo on T line \$250+ 1/2 T & E 738-0656 keep trying.

GUARANTEED CLASSIFIED

it runs till it works Call 267-1234

BIKE TUNE-UP SPECIALI

Our expert mechanics will adjust brakes & detrailleurs, lubricate & tighten all external areas, plus minor wheel truin. Just plus minor wheel truin. Ju \$15.00 all parts extra thru 4/3 The S Market: Bosto Braintree, Burlington, Danvers

REVERE BEACH-GWM 26 seeks GM 20's, clean & considerate to share a 2bdrm apt near T nice location \$175& elec & tel. 284-

BACK BAY- Newbury St. Furnished rm with private B&K \$65/wk BACK BAY REALTY 245 Newbury 262-1650.

SOUTH END Clean large room in owner occupied townhouse safe bidg w/eating facilities. Resp on-ly. \$55/week. 536-4375.

BROOKLINE-Furn rm. Pkg avail, all utils, sep refrig, use of W/D. Single prof M only. \$65/wk. 232-9888

SOM-Wrkng M 22 sks rmmt for 2 bdrm apt nr Tufts and T. \$125 mo + util & sec dep. Avail on/about 3/1. 6)5-9 15.

SOMERVILLE-Rmmte needed, Beautiful spac. 5 rms to share w 1 MIT grad stu. Conv loc., \$210. Call Paul 628-6499, 253-6121

WELLESLEY HILLS-Rmmte 25+ wntd to share hise w woods, stor-age & wkshop area. Privacy & conv loc. Pet OK. \$290/mo. incl all utils. 235-4025.

WELLESLEY M or F to share 2 bd apt grd stu or prof over 25 nr 128, 9, Pike No smk or pets \$170 mo+ util call Mark 235-0643.

ROOMS TO RENT

BRIGHTON-Off Comm Ave in Res. area Mid May-Aug 31. \$200/ mo utils inc. Looking for student or working students Mor F, responsible. 782-5989

CAMBRIDGE Room in 2br apt share bath, kitchen, livingroom w/young working M near T \$235 /mo utils incl poss. reduced rent in exchange for certain respon-sibilities Call 486-4334

SEASONAL RENTALS

Semi retired man & male dog seek cool shady reasonable summer rental, anywhere 262-

Welifleet, CAPE COD wanted-1 SWM 22-30 to share huge 4bdrm farmhouse. Nr best beaches on Cape. We want a sensible person but also a partier. Call Scott 522— 1678 kp trying or lv message.

For summer June-labor day Unique 2bdrm architect design-ed Camb apt 3 levels garden a/c \$600/mo 734-7171 dys 547-6465

CAPE COD Eastham nati seashore 5 for summer hs 26+ May-Sept on pond frpl 1 mi to beach priv aft 7 pm 782-7054 \$600

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EX BERKLEE TEACHER Lessons in Harmony. Arranging. Counterpoint. Compsoition. Ear Train-ing. Improvisation, String Bass. & Electric Bass. Jazz. Rock (All idioms) Classical

VINTAGE LIMOUSINE SERVICE

Available for gigs agents - record companies - travel in style.

566-5901

LIGHTING SYSTEM 2 technicians & large lighting system with effects available im-mediately long or short term Call Danny or Brian 472-8904.

Drummer wants to join Rock band from zep to Top 40 Will adapt to any style Have eq & trans area 924-9304

MOTOWN Looking for people who feel the fire of Motown sounds Guitar violin hdr ns drums bass plano lving space arranged Rene 625-8925 keep trying

Rockabilly duo aks vocals bass we like stray cats polecats Genx style imp. age 18-25 we do fast Rock Jimmy 247-1178

Bass needed for Rocking Pop duo act. Vocal harmonies a must Stage appearance a must, work avail call Pete 332-8947 WANNA DESTROY

DRUMMERSI
Hot N Shore rock bnd
w/management sks exp
drummer. Must have a pro attitude & be willing to wrk hrd
Todd or Craig 363-2944.

Bassist wanted for rockin' Blues, R&B band-The Rockett &5's. Must be interested in serious comitment w/solid blues roots & lots of energy. We have gigs and pro. attitude. Call Mike 734-5272

REHEARBAL SPACE

TWO ROCK'N PROS

PHOTOGRAPHY

Conical Telephoto lens & accessories 232-3767 eves. WUST SELL
Vivatar Series 1 70-200mm
macro zoom lens. Will fit Nikon
or Canon camera. Has case, w
skylight filter, brand new. \$295 or
E.O. Cail George 289-4359 at
6pm. Keep trying.

Black OM1, 50mm 1.4, Zuiko 75-150 28mm, 285 VIV flash w grip, 2X, Zero-Hail, Burton alum case, Veibon AEFS tripod more cost \$1000. Must sell, \$650. Call Bob



AUDIO VISUAL

STEREO RECEIVER recorder 25 watts per channel in perfect condition Only \$100 Cai 247-3355 in the early evening

USED STEREO

Pioneer Stereo System SA8800 amp PL630 turntable 722A speakers techniques RS-M11 cassette deck & spere cartridge & albums \$1000. Call Jim aft 5. 458-6180

Yamaha equip never used. EM100 mixer, list \$725, SO112T epkr, list \$525. 2 AKG D120 mikes. Best offer pm & wknds 387-0312.

Time delay- Advent 500, sound concerts SD50; Speakers-CIZEK Models 1,2.3, subwooter; NAK 550 port case deck; Dbx 124; amps - DYNA 400, Apt 1, Carver M400, Advent 300 recv; 267-5732 Realistic Stereo system Car amfm stereo casette deck Power Booster & 8x10x6 box speakers \$175 1-817-462-6178.

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Stereo tape deck: One of the Worlds best tape recorders. This top quality German made classic tape deck features 3 motors, 3 tape speeds, 4 tracks 3 heads, 20-25,000 HZ at 7½ [ps (+2.5db) All functions relay controlled we feather touch push buttons. Takes up to 8 % reels. This unit is 7 yrs old & we recently alligned. A comparable tape deck on to days market wid cost \$120081500. Will sacrifice for \$275. Call wkdys 482-7700. Eves 268-8419. 35mm enlarger w/easel lamp & 2 ¼ lens \$85 after 6 524-1904.

Pioneer 160w rec dual turntable Mitsublish cass, deck Aftec 19 spkrs \$1700 or will sell sep. Call 288-4955.

Yamaha's best receiver CR-3020. 200 RMS per. Brand new full warranty \$800. Stax SRA-125 preamp w SRX-MK3 phone \$400. 923-1914

Hitachi HMA-8300 power-amp 200 w/ch,3db Headroo, Accurate. Pwr meters & subsonic filter in a rugged design Mint \$550. Hitachi D-850 3 head cassette deck Mint. still under 3 yr warr. \$275 Cizek model 1 Mint, 6 mos old. \$300 Call Dave 332-5754.

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Phaselinear 702 Amp \$539 Luxman L3 Inegrated

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and sound man. 925-2370.

Servol linear speakers excellent condition 3 years old \$1600 ask for Faye 965-6180 before 3pm after 5pm 924-5860 leave

Hitachi HMA-8300 power-amp 200 w/ch, 3 db head room, ac-curate PWR meters & subsonic filter in. a rugged design, Mint \$500 Hitachi D-850 3 head cassdeck Mint still under 3 yr warranty \$275 CIZEK model 1 Mint 6mos oid \$300 Call Deve 332-5754.

GIGS Planist/Keyboard Player wanted for dedicated, all-orig band. Classical or jazz background & voc exp. helpful. For Info, call Puppet Rulers Inc: 783-3508.

Estab Rock Band sks lead sing-ing Bass player w own equip + trans. 459-2997 aft 6pm GARLAND GARLAND
JEFFRIES!
WANTED: As many tickets as possible to the GARLAND JEFFRIES concert at THE PARADISE on either April 21 or 22. Will accept reasonable offers. Call Dick Monday right at 267-6922 or 267-1234 from 9AM to 6PM Tuesday and Wednesday. HELP!

BASS PLAYER Exp & versatile, seek T40 or GB work, full or PT, steady & fill-in. Wkng sit only 581-0713

Guitarist iking for serious pt RnR band Hot rhythm and 2nd lead Into Care Stones hard rock originals Call Ron 324-4897

Guit sks orig Rock new wave band have exp equip trans studio exp no wimps no top 40 pros only aft 5 682-1539 Prof. multi-keyboardist, must have equipment, able to travel, vocals would be nice. Call 617-535-4868. Dante Productions

> REHEARSAL SPACE .

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nd proof - 24 hrs. 186 Brookline Ave..

bmxuiti keybrds w orig mat needed to complete hi energy 80's bboston bbxand we already have studio time b9 Gige Backup voc a + Call Matt 882-8476 or 862-7095 anyt me-g0Keyboard player needed inumediately to perform with well estab group Funk, T40, R8B Work avail imm bcall Billly 445-1981

Seeking vers. multi-keys for near working funk-rock band. Exc. chops nec. Trans & prof attitude. Call Ernie, days 233-1111, eves 233-4369

Ross Adams is accepting Guitar theory, arr. & improv. students. All levels/styles. Beg. welcome 12 yrs. teaching experience. for free cons. 738-5614

WE forgot to get Garland Jeffreys tickets (at the Paradise April 21 & 22). The last time time we did this, we missed Springsteen at the Bottom Line in '75. Anyway, we want to buy as many tickets as possible. Best reasonable offers. Call Linda over the weekend at 924-5093 or Dick at 627.8922 Monday night and

weekend at 924-5050 267-6922 Monday night and weekdays 9AM-6PM at 267— 1234. HELP! Heads-Up **Boutique**

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SONGWRITER'S

Drummer looking for serious pol tically oriented Punk Nu Wave Band into Jam Clash SLF call Bob 825-6325 Keep Trying

LEAD GUITARIST

Guitar seeks others to form a hard core punk band.LA punk, UK subs Blackflag Plstols Ramones DK's Damned Clash; No previous band expereince needed No fags or hippies guts nd. Al 599-4796.

Drummer w/strong voc needed for local 4pc T40/lge act w/F tront.Wknds now, working to ft. Trans & equip a must.665-2262.

Hot leed guitarist and burnin' rem multi-keybdist, both with strong vocale, exiting equipt, great stage pres, trans, and are hard workers. We'll rock with the bestil Established, prosperous, FM cover, or orig bands only call 453-9095

BAX PLAYER WANTED
Pop rock fusion band seeks hot sax player. Experienced pros only. Call George 665-2282 evenings or Joe 628-7273.

PIANO MOVING? 254-2200

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you to play guitar in the
relaxed atmosphere of
your own home. For more
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MUSICAL INSTRUMENTS

BASS PLAYERS
Acoustic 150 bass amp 200 watts
plus Music Man bottom 15 inch
speaker \$300 Bob 462-3304
days.

Arp 2600 synthesizer W/3624 dual voice keyboard exc cond for stage or studio tops all others \$1500 332-0093.

Fender twin reverb very clean great sound \$350 Matt 734-7704 after 7PM.

String bass German flatback ¾ size ex cond - no cracks, greet sound, w case \$1650. Call Dave 267-0960, nites best.

Freeman string ensemble, far superior to Arp, 5 octaves, volume pedal, etc. \$395. Carvin PA system 8 channel, A1 condi-tion \$625. Call 631-5923.

Rickenbacker stereo 4001 bass perfect condition with case and new strings. Asking \$450. Call Jack 444-9449 ive message

Czech String Bass Excellent condition & sound \$500 call 427-5054 anytime Keep trying.

PA cabinets, Seeburg w/15"
JBL's EV Eliminator horns, heavy drivers, super tweeters 100 watt xovers exc cond.\$325 or BO. 236-1994.

Peavey SP1 Cabinets. \$450 or Best Offer for Pair. Call 471-2303 or 335-4566.

EMC 350 guitar amp reverb Tremeio 2-15" JBLs sound great good condition \$450 or BO 275-7256 Greg at 5:30

ARP Odyssey II per. cond \$650 or bo Roland CSQ 100 digi sequencer \$450 or bo TEAC A3340S like new \$750 or bo 324-6012.

BASS PLAYERS
I have lots of Bass equipment seliing at low prices call 592-5788 also have rehersal space for rent

Yamaha console organ model CSY with built in synthesizer. 2 layer keyboard, full octive foot pedals. \$1400. 581-1538.

Music Man 65wt 2 channel amp. 1-15" spkr w/revb. Mint cond must sell immed. \$300 or B.O. Contact Mark 763-3508.

Hammond C-3 for salel Vintagel incl: Souped up Leslie, bench, bass pds. \$1400 or best offer. Call 783-3287 keep on trying!! Musicman guitar amp for sale. 2 12 inch speakers with 65 watts of power. 2 years old. Excellent cond. Danny 782-6507.

Wanted: 14x22 Ludwig bass drum w/dual tom hidr. Pref red or black finish, but not nec. John 545-0971. No late nt calls pise.

Fender Rhodes 73 stage plano w/ Rhodes Satellite stereo spkrs 800 Arp Explorer Synth 300 Ron 2668994 early morn bst Ktrying.

Prophet-5 synthesizer w/case \$3400. Korg Lambda w/case \$1500 Korg CX-3 organ w/case \$1100.All kybda are brand newl Mini-moog in exc cond \$800. Moog Prodigy \$450 exc cond 923-1914

Trouper mixers 18 channel with pad echo mon eq 5010-\$800 also 8 in 4 out with pad eq solo \$400 lk new w/Manuals 426-3761

'64 ephiphone elect 12 string brass bridge hi A's Schallers plays sounds great \$550 teac 3300527 15ips \$250 426-3761

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Seven Massage Rooms

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Arp Omni 2-\$1400. PV Century 100 w/Ovation Column (4 10's & horn) \$400. Ovation 12 string A 290 (looks like ES355) \$350. All hardly used, never on road. 683-3676 after 6 pm.

Electric Base precision copy sun-burst used 4 mos like new with case & new strings Call Michael 324-5904 \$150 or BO

POLYTONE AMP Model 104 bi-amp stereo 160 watts RMS 212'S octave &harmonic divider remote ft sw like new \$450. 826-9286

Yamaha steel string guitar for sale. Exc. cond. Beaut sound. \$200. Pm & wknds, 387-0312.

Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent. Gibson made less than 500 or this model. 876-3958 before § BLACK BEAUTY Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent Gibson made less than 500 o this model. 876-3958 before f

RENT A PIANO

By the day, week, month or year.

Call J.D. Furst & Son

267-4079

Great Deal! Strat Copy gtr & 50 watt Univox amp w 2 distort boxes \$300 Call 734-3086 eves.

Guitars: Guild Mark III classic, mint cond \$250 w case Yamaha 12-string exc cond \$100 w case or BO 732-1604

Fender precision bass. Sunburst finish, maple neck. Hard shell case, strap locks, all original hardware. \$350. Bill 458-6550

Piccollo Christensen md in 1926 African Grenadilla wood ik a Haynes also Db silver piccolo BO 396-8002 before 5pm

50 wtt Guild Bass Amp \$150, MXR: env fitr \$35, Blu box \$35, Distortion \$40, EH: mcro synth \$110, Maestro wa \$40. 566-5296

Leslie 760 w cables, cover a preamp, 200 watts! \$400. Leave mess & no for Phil 1-251-3862.

Gibson Barney Kessel guitar \$600-Ovation electric Balladeer \$400. Lab Series L9 amp \$500. Fles power strip w MXR Phase 100 distortion & Dynacomp \$200. Call Ben 254-7938 956-6450

Teac 5 mixer 2 community monitor w JBL \$580 ea 1 community monitor w JBL 650 mx (digital delay \$700 MXP equalizer \$250 Crest power amp \$1000 sennheiser 421L mic 200 Evpl9 mix \$100 Evpl 95 mic \$90 AKG D200 mic \$90. Sescomsmia direct box \$35. Korg tuner \$65. Call Ben 254-7938, 956-6450

VIOLIN, Swiss-made, 1907, rich tone, exc cond. Bow & leather case incl. \$800. 787-9375.

Tapco6100RA mixer Blamp

Tapco 6000 6 channel mixing board. Hi-lo each channel great condition \$175 Call Mark eves 963-8399.

1 pr of Shure vocal master spks w/covers. Exc cond. \$350 firm 943-4592

Ampeg VT22, \$250, SVT cab \$190, Beatle bass copy, \$100. 482-1543.

AMPEG EQUIPMENT
Ampeg V-4 head 100w/rms V-2
head 80w/rms (2) V-2 cabs w/4
12" spkrs in each All brand new
\$1000 takes all.787-4449 Ted.

Woodbury upright plano, recond recently very nice tone w/bench-\$500. 354-7028.

PIANO Beautiful 1900 Huntington up-right grand fully recond 1980 by cert tech sweet tone \$800 Cal Peter 868-4323 late or early fine

Fender Stratocaster rosewood neck Tremelo walnut finish 5 pos switch in mint cond still on warranty \$450 Call 247-0084

Ibanez artist electric semi hollw Guitar in excellent condition 1 year old asking \$400 Call Bob 267-2018

Fender strat 1958 New Frets+ sunburst finish maple neck fan-tastic sound \$1250 Joel 878-4065 or 497-4515

Moog Prodigy brand new \$450 also 2 Synare 3s & stand Jeff after 4 566-0880

PIANO MOVING? 254-2200

Fender 50 Bassman Amp good for guitar bass keyboard Exc cond manual covers Ask for Al \$350, 323-6320, 353-2086.

Marshall Stack: 100wt MKII head w/preamp, 4x12 ang cab, 4x12 bott cab ex cond \$1000 firm ask for Peter 283-8216.

CS 60 Yamaha eight note polyphonic synthesizer. 8mths old, like new. \$2,2000. Call Tomas 267-7212. Leave message or phone.

RECORDS & TAPES

GARLAND

JEFFREYSI
WANTED: As many tickets as possible to the Garland Jeffreys concert at The Paradise on either April 21 or 22. Will accept reasonable offers. Call Dick Monday night at 267-6922 or 267-1234 from 9AM to 6PM Tuesday and Wednesday. HELPI

177 8 tracks. Assorted selections, hard & soft rock majority, 2 classical-country. \$300 or BO for entire collection. 782-2722 8 am-



MESSAGES

Tim 18 Cambridge (who might be) yes if not too mucht Call Bob GWM 32 Boston 555924 6008555 Leave message i am discrete OK

TODD
From Charlestown. Regret not getting your number. If you'd like to get together again, write me. Tall Blue Jay Box 1509

LORAINE-MS SMITH
I waited for you on Thura 3/11
but u didnt show, its OK, im still
eager to meet u. Please call
again coilect 212-489-0788 bet 1
à 2PM. Thanks, Tom.

JL thght I saw u 8-17-80 ABT 4am think now it's your move so lets connect any way y want it ...

Rebecca, please drop me a line to let me know how you did at Platos. PO Box 445 Medfield MA 02052.

Jana- April 28th. Howard John-sons after 7:30pm. Love, Silky

To "J"- I'm glad your curiosity is aroused; so is mine now. Send your phone no. to Box 8583A, Bosotn 02114 & I'll call.

ERNIE
Friendship is important. I agree.
Take your weight times
41177then ad my weight times
1125, subtract 112. Steve.

PERSON TO PERSON

Prof SWM 29, attr, sinc, athi sks slim, attr outgoing SWF 20-28. Enjoy tennis, new wave, biking, city. Photo pls. Box 1433

WM 29 DVM int include veg grdn outdrs travel bicycl sports seeks sinc WF 26-30 for compan pos rei. Box 1610.

五 Gibson SG for sale. Late 60s model. Grovers and Humbuckers added red finish excellent cond great case \$375 666-5714

Richard's

Rt. 138

vour left.

Selmer MKVI ten. sax w/high F sharp recent overhaul \$1100. Dedford flute good cond \$175. Bundy clarinet \$80. 472-6996

4 piece slingerland drum set, with sonar hardware, 14/ziidjian high hat, 20" ziidjian ride \$600 or BO 247-4119.

Alto recorder - Denner copy by F. Von Huene in BAOXWOOD† A415, no.1736, \$550, 266-3261 MARSHALLS PLUSI nd new 100 wt head and a

ed cab. exc cond \$1175. DOKORDER 4-track exc cond \$475. Call 826-4075. Acoustic 850 100 w 8-channel mixer \$400. Guild JS2 bass w/Badass bridge, \$200 or BO. Call 866-4029

Acoustic 470 Head-2 Channels has graphic eq distort footsw also hvy duty cabinet w 2-12 in JBL spkrs 325.00 Takes 5226723

Ampeg V4 CAB 4 JBL D-120s ex cond asking \$350 orB.O. Call 266-6716 anytime. Please keep

Roland Mod SH-3 synthesizer like new \$450 owner 242-3105. SMOKING TENOR Seimer MK v1 for sale. Beautiful 1970 AX. Emilio Job, 2 necks. one for elect pickup, Must see BO \$1200 or up 242-2928 9to11

I need bucks! Peterson 420 strobe tune \$200 EVM series 2 guitar speakers, never been us-ed, \$85 each or \$150 pr John 423—1636

Ughting equipment for sale. New black anodized Genietowers. Great price! We also go on the road. Call for quote. 628-2727.

For sale Fender Rhodes elect. plane like new \$550. Also Hohner D6 Clavinette, Good cond. \$450. Call Bob 561-1006

Green Bullet Blues Harmonica mikes. New. The original. The best harmonica mike ever. With 20' cord. \$72 call 233-1351. JBL mid range PA horns w 2482 drivers. Encased. \$900 or B O for pair. (2) Kustom PA bass bins w SRO 15° apk in sech. \$500. Rack mount road case \$75. Call anytime. Gary 625-4911 or Phil 776-1655

776-1685

2 Aftec bottoms-1235's \$600. 2 Aftec driv. & horns \$300. 2 FS8 mon. \$300. 1 14 chan. Tapco Mixer & rd ce \$700. 1 Yamsha 400wt amp \$800. 1 Crown DC300 amp \$325. 1 Tapco 2200 eq. \$175. 1 Whirhwind 18chan snake \$225. Call Ernie 233-1111 9-5 or 233-4369 eves.

Fender Jazz Bass with case 500.00 Bassman amp. 200.00 still like new! Charlle 963-4494 Composer/planist Harvard PHD offering Instruction classical plano/theory. Rates upon request Call 354-4401.

Yamaha CS80 synth. Best avail polyphonic, like new also pr. A4115H amp-spkrs. Call P Russell 247-7682 iv message.

KEYBOARDS.
Prophet 5 2 mini moogs clarinet 8-3 crown D75, 2 peavy pa400 amps, 4 morely pedals fuller pedals used dweeks call 617-256-4707

Yamaha Pm 700 stereo mixer w ATS case exc cond \$1300 Yamaha 3way crossover \$225 pair plezo tweeter banks 9 in each \$125 Call Bill aft 6pm 694-9273

BABY GRAND outside like new beautiful tone \$3000 - Call Rainer 266-0318.

Hammond organ A100 2 keybds excell cond asking \$2200. 648—6746.

2 PA cabinets. 15 Inch speaker and 1 horn in each. On wheels, have covers. Exc cond, \$300. Call Darryl 762-0434.

PA Spkrs for Sale- Bottoms- 2 EV 15B cones in Evco-built JBL design bins. Also- 2 Emilar in Altec horns all boxed 524-7634

sound, good cond w/MPC & case \$600. Call Dan at 524-1520.

Ibanez elec bass-fend precis.— style exc sound feel cond- Must sell pro qual for \$225 w/case. 738-4243 btw 6-8pm only pls. Minimoog in perfect con-ditionused for home recording \$900 Moog Prodigy in exc condi-tion \$450 ARP Pro Soloist \$500 923-1914

Peavey monitor head 130w w/eq \$175. Monitors 1-12" spkr & 2 adj Piezo in ea. \$250/pr Call after 6pm 659-2054.

Rebuilt Estey Baby Grand Piano 5' Ebony case new pinblock Hammers strings \$2400 524-2697

GUILD 212XL 12 string w/ case \$450 Call 497-9842 or 661-6453

Rhythm box Roland Com-purhythm (CR-78) Top of line rhythm unit-built in micro-computer circuits with memory. Enables you to create own rhythmic patterns. Excellent condition-7 months old-paid \$700, will sacrifice for \$500. 738-7783

Ampeg G60 guit amp head & cab w/8 10in spkrs. 2 channels 125 watts. Will sell separate. Exc con-d. \$300 367-9465 kp try. **FENDER STRAT 76**

rosewood neck Grover heads Dimarzio pickupe 5way switch \$390 Call Jay 492-3236 Keyboards-Mini Moog \$895 Roland Strings RS202 \$650. Hammond Organ C-2 \$1495. Frank 535-3066

Electric Plano Custom 88 New \$1350. Custom practice Bass Amp new \$150 DOD new \$95 Lost job, must sell. Steve 536-4315.

ARP 16 VOICE PIANO In mint cond rarely used Has many amazing features Also in-cluded heavyduty Catzo ne rd case in excet cond You won't see a deel like this again \$2000 firm Call Jim aftr 6 All day Friday-Sunday 1-251-4492 leave message.

Fender Rhodes "73" stage model electric plano great action ex-cellent condition \$650 call Lynn or leave message 247-1578

Kustom PA: Reflex bass bins on wheels w/15" spkrs, ev mids & tweeters 600 watts power Like new \$1400 or best offer 566— 6813.

BASS PLAYERS
Fender Precision bass bik with
mapie neck also Bassman 135
amp/2 15* cabinet everything
brand new in exc con. \$350
eachcall Matt eves 617-762-4017
leave message.

One Yanigasawa Soprano Sax, \$600, and one Yamaha Alto Sax no yas-61, \$500. Both in ex-cellent condition. Call 765-9843 anytime.

speaker good condition 624-1913 \$2200.00 or BO Must sell

Sunn 300 watt P.A. 6 chan revb + 5 ban graphic dq, also 2 bins w 15" & mid horn +2 plazoe in each. Both bins have 3 way X-overs & passive eq built in \$400 80. 4 new floor monitors \$120 each. Yox Beatle \$300 or BO. Deys 603-352-1274

Crumar T1 organ w/Leslie 825, pre-amp, & cord. Exc. cond. Good sound. Portable, \$1250 total Call 603-448-3636

Cat Synth 2, vcos, 2 vcfs, 2 note Polyphonic, sample and hold w/forged anvil case, exc cond. Sac \$475. Joe, 783-3903.

ACOUSTIC GUITAR
Takamine acoustic
guitar-lapanese copy of Martin
D-18.5old spruce top, Mahogany
sides. Rosewood fingerboard.Great action & sound \$100
includes hardshell case.Call
Richard at 254-5774. Don't leave
message

Celio Pfretzschner fine meilow tone lovely dark wood asking \$1100 call Mr. Chin, 484-2527 evening after 6pm. Owner.

Haynes flute excellent conditionen hole, C foot 484-5497 GARLAND

JEFFREYS
WANTED: As many tickets as possible to the GARLAND JEFFREYS concert at THE PARADISE on either April 21 C2. Will accept reasonable offera. Call Linda on the weekend at 924-5093 or Dick on Monday night at 287-5922 or 267-1234 Tuesday or Wednesday from 9AM to 6PM. HELPIIIIIII

Baid. Electro piano \$900, ARP Odysy w case \$650, East. AC singi 15" bitms, Keisey 16 ch mono board 891-4726 or 526-1026.

Bundy alto saxophone, 1 month old in mint condition, with case. Sell for \$275 firm. Call 846-9267 after 6:30 pm. Must seti quick Hammond B3 w/ flight case. It's white and it's perf cond. A real bargain. Call 389-6321 aft 5 or iv mess & no.

P.A. custom designed for sm/med rms \$900 Ashely SC-70 3way xouer \$175 484-9513 evenings. LAB L5 guitar amp 100 watts Two 12's parametric midrange master

12's parametric midrange master volume compressor Like new \$400 Call Charile 964-8547.

Korg MS-10 synthesizer \$400, Peavey bassamp series 260 \$350 267-8686, Novaline 88 elec pno \$1000 522-1585 all hardly used

WHEATSTONE

ARP String-Ensemble, exc cond the original string sound! Must sell, \$800 or best offer. 225— Wurlitzer elec. plano never been out of home 1yr. Old must be seen 567-3244 aft 6pm.

Must sell price or BO Select handcritd acoust guitar w/ cust pickup & hardcase \$500. MXR phase 100 \$75. Ricknbckr 4001 Str bass \$475. Misc gear \$200. Royal 5000 typwrt \$400. 254-5027

Upright plano recond w/new bass strings and new keys beaut case incls bench. Asking \$665 or B.O. call 266-0056 after 6pm

FLUTES Haynes, French model with Cfoot, recently overhauled. Armstrong openhole no80 silver body gd studnt model 603 525-3581.

Henry Upham upright-rebuilt ac-tion, very even. Singing tone w good bass. Must move soon. \$525 or B.O. Call Jim at 522-6723

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THROW A PARTY AT THE CHANNEL. Raise money for your organiza-tion, have a graduation or just have a bash. Cell Rich at 426-3888

Guiter, Yamehe 12-string very good sound very light action must be played to app. Ken 744-5875 W-F days & wekends

VELOCITY

Voice of the theatres with Altec speakers & crossovers. Also Altec 808-A Drivers cased. Mint condition call 924-9304

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SOUND EQUIPMENT
Peavey SP15 w JBL 22205
450ea EV FM12 monitora
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125 Peavey MC12 mixer w case
5800 CS800 \$450 CS400 \$350
Audioarts Neich \$225 Whitriwind
16/3 100/11 anake \$275
anniheiser 409a 48 \$130ea 421
\$210 Mic case \$100 458-6550.

Rickenbacker 4005 hollow body bass black w/case \$500. Peavy TKO80 practice amp \$150. 333-0607 ask for Jeff in 358.

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GOOD PIANO

PA equip 2-15" acoust-auspen-cab w/JBL xtend rnge\$350 emp-ty \$675 ided, Tapco 6100RB w/case \$325, 4-bx it ahw \$240, Ovath amp 240 watt 160, Blamp xover 2 wy \$80, 8 ch anake 150 ft \$225. Will talk 623-5918

PIANOS

Tuned.

OPEN MARRIAGE Attr 32 MWM colf teach into open marriage for first time would like to meet F trying same age not impt 18+ Box 1597

WHAT A NUMBER! GWM 31 5'10 155lbs blonde

Lovely blonde seeks kind successful gentlemen for pleasurable interludes. Discre-tion assured. Pis enclose card. Box 1603.

Attractive prof BiWCpl M40, F35 sks attractive BiF No phonies.PO Box 173 Waterford, Conn 06385.

Successful WM wishes to watch 18+ male JO. I am willing to travel. Box 808 104 Charles St Boston MA 02114.

WM 40-508 32yo BiWM tall thin is seeking a WM 40-50s for Saum along with 50yo BiWM friend. med-plump build pref Please give detailed description of self & dealres ? Photo Box 1591

SWM tall alim attractive wants erotic exotic fantasy filled trysts w beautiful For cpis. Send phone to Box 1613.

Marital Aids for

Gay males with tight bodies, above average ndwment over 8" or above average ndwment over 8" or above average ndwment service from get looking 5"0 30yr 150lb runner send brief note photo & phone. Photo answered first. Im sincere & serious. Box 1469.

WF/WCpi-GWM 27 510 160 masc non stereotype sk imaginative strng mind rational responsibl person 4 consistent disciplin & training Am indifferent to gay style-no single males-no pro\$. Box 1548.

GWM 32 own home, car would like a boy 18-21 4 talk, sex, summer fun! Tim 18 Camb-C Message Column-Bob Bob Bob 558 (Union S.) Som Ma 02143

GWM 29 nice lks.not look n 4 just any 1, but sum 1 25+ who's e-z gon&can relate 2 in being room-mates. Lynn area. Box 1589.

Adventuresome Bi cpi F 28 M 30 like to meet other bi couples & singles for mutual exploration of sexual horizons. Inc phone. Box

Submissive females serve kind White master. All fantasies incl pnkng. Box 1147 Boston 02103.

WMM 37 seeks F 20-45 for discreet intertudes married or single Am looking for some fun No strings No prosi Am a man who needs to find a woman looking for same it will be a mutually rewarding experience Write to: Box 984 104 Charles St Boston MA 02114 Discretion a musti

WM 28 5'10 140 nonhairy & Gr pass seeks strong body builder types masc musc butch guys pref hairy but not neces would enjoy having strong arms around me chest to lean on Box 1506

Male, totally discreet 35 bi & un shockable available for you pleasure. Fone a must. Occupar PO Box 84 Beverly MA 01915

GWM 31 5'10 155 gdlkg sincere discreet seek Asian Man for mutual pleasures PO Box 446 Allston MA 02134

STEVE M.

GWM 24 offers GWM 18-24 plano players an apt and plano to practice on for your spring recital. Box 1584

BiWF 20s marr seeks spec fridship w/same. Good conver gentle sex, sincere & discreet. 1st ad PO Box 174 Newton Ma 02195.

BOX **INQUIRIES**

For box mail inquiries, phone 267-44.37 between 11 a.m. 2 p.m. daily. Box mail may be picked up between 9 a.m. 6 p.m. Mon. Fri.

An enthusiastic warm sensuous intelligent & pretty SWF will love to meet meture successful mee of good nature for megical in terfudes. Discretion assure: Write TLC POB 280 Mass 4w Bos MA 02115 sends SASE Susan and her sexy friends. (212) 741-0216 Master Card or Visa

EK TOM GIRL 26 y.o. SWM wd lk 2 mt cute, nice girl into sports & climbing trees. I'm athl. fun & know lots of jokes. Some R even funny. Box 1578 This gd looking SWM lawyer wants to meet you if you ar an attr SWF 21-30 under 5'8. Photo to Box 8583A, Boston 02114

SJF tail slim pretty successful would like to meet SJM 25--35 for sincere relation Box 1596

GWM relatively inexp str act/app intel sks same, 25-35. Enjoy beach files mrkts the city. Savor quiet times but nd excite too Open 10 wrmth afctn frindshps/relitshps. R U? Hav ar. musical intrists Am wrking prof. Sincerity required Box 1602

Black M looking for F any race looking for a serious relationship and some better things in life. Only serious person apply Box 1595

BOX

INQUIRIES

For box mail inquir-

ies. phone 267-4437

between 11 a.m. '2

p.m. daily. Box mail may be picked up between 9 a.m. - 6 p.m.

WMM 29 div aks F for perm rel speech problem, marriage oriented. Lkng for a lady who can care, share, love, is understan-ding and likes kids. Please write only if sincere. Box 27 291 Hun-tington Ave, Boston 02115

Mon.-Fri.

AS ONE FOREVER
Macrobiotic male born 3/19/53
seeks Eve 9/17/55 for one
peaceful world. Box 1517.

Little by little you may fall in love with me. Are you willing to take time to see You'll find me gentie & warm & kind & considerate Please give me your ph number & pic & I'll kindly get back to you. I am a Leo Male . Box 1498

Funny intellectual GWM 35 trim sks cheerful guy 20-30. Enjoy Springtime & good friendship. Box 692 Astor Sta. Boston 02123.

WM 35 getting div lonely seeks fem also lonely for simple things in life. Please write JM PO Box 503 Maiden Ma 02148

Handsome SWM 29 nice guy sks F 18+ who enjoys good smoke, music & fun day or night. Ed PO Box 720 Quincy MA 02269. Prof. SWF 45 slim attr warm sks intel non-smoking SWM to share gourmet dining theatre travel etc. Box 1513.

SINGLE WOMAN WM 27 Irish Catholic B.A. In History seeks date with marriage-minded. Woman PO Box 291 Somerville MA 02143

SATIN DOLL Follow a pair of silky long legs into my parlor. I am the most beautiful F of color you will ever have the pleasure of knowing. Refined successul gentlemen Only Box 1475 PERSONALS

BIZZARE, YET
EFFECTIVE DIET
Besides fasting or surviving on
1000 calories a day, how do YOU
lose weight? On the ice cream
diet? The beer diet? A national
magazine is collecting unique,
yet effective ways people diet.
Please write to Box 1398.

FAVORITE HOBBY imaginative MM fantasies turn me on! GWM 40 gd likg want a jo buddy for no hassles fun å frolic Mirrors photos lighte 6 dressing up toys and ? Letter 6 photo gts prompt reply Box 1326

28 yo attr male physician has spring fever. Would like disc af-fair. Attr mature women only. Satisf guaranteed. Box 1542.

ROOMMATE NEEDED
Part-time Massuese seeks
Easy—going Female roommate
or partner to share expenses of
apartment. Box 258, 118 Mass
Ave, Boston 02115.

Engr exec 34 gdik ath sks dialog w marr Fregrd after reishp I marr young and accept it but want smthng extra. Box 1453.

FORWARD WOMAN? Hndsm silm tail educ intel considerate sensitive carring SWR 34 ks thin curvy attr educ SWR 25-40 into his and/or hers sexy lingerle/swim wear, shower together, massage, chat, walk, picnic, consider homesteading and raising cats.Yes? Box 1355.

MWM28 seeks F to be my mstress I enjoy good friendship, good times & sex, more informa-tion, Jim, POBox 86 Billerica MA 01862.

WM 38 wants petite WF mistress wise successful bachelor with a lot to offer nds once/week sweetness PO Box 266 Stoneham Ma 02180

Trucker (BIWM) sks 18+ companion M or F. Travel 48 states in Motel tour. La. Vegas Rocky mts etc. 18 wheeler with CB, stero & pot. Grand Canyon stoned. Box

Yng Wopl seek single female for 3som or 4som Photo and phone, Must be into underware or just an erotic conversation, Box 1567.

Looking for a roommate? Try MATCHING ROOM-MATES INC. Register today at 251 Harvard St. Brookline (Coolidge Corner).

LADY LOVES
WM hetero TV is into the maid scene. Has a very glamorous pink & blue sequined 'maid's costume. Will gladly serve you at your cocktail, tea, or other parties. I am submissive & sincere. Will respond to all letters. Contact Box 1569.

Att slim W CP 34-36 sk M or F for 3som into heels nylons etc send photo & phone will return Taun-ton area. Phoenix Box 1570

Female grad student with lots of physical appeal but little time seeks weekly lission in Providence with gentleman. Send phone number, interests, & schedule to Box 298, 77 lves St., Providence RI 02906

SK QRL TO WRESL My wife, no wrestling exp. necesary. Should be 18+ about 5' 2 110, pref busty muscular iga will make well worth your while Box 1571

ATTENTION
FANTASY IBLAND
Now your fantasy can come true,
a Polynesian beauty, look a like
of Charo & Brigette Bardot, 36D24-36 Enclosed card 291 Huntington Ave, Box 128 Boston
02115.

A TIME TO LOVE
DWM exec Irlm endwd sensual
sks responsive Iggy lingered lake
for perm 1 man 1 gal relationshp
i mid 40 gentie caring å loyal not
afraid marriage join me in wkend
trips to Me seacoast lazy Vermont towns sunset on lake I not
afraid love photo nice Box 1520.

SF sought by SWM 31 6'2 165lbs for expense pd trip to hedonistic Plato's Retreat in NYC No pros PO 445 Medfield 02052.

NUDE MALES WM College stude manted WM College student 18+ for nudem photo sessions Beginners OK Serious replies w foto fone Box 385 104 Charles St Boston 02114 X RATED CASSETTES
Top quality VHS & BETA Adult
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purchase, to Box 2509
Framingham MA 01701 relationship with a Female who is beautiful or mind. Only after our compatability is proven in all rees will it then teach this special woman the joys of total boudoir ubmission, fantasey and highly reative erotics. Write Box 222, ewton 02159.

anted: all controls and controls are controls and controls and controls and controls are controls and controls are controls. COUPLES Wanted: slim attractive Females for nude modeling. Photo & phone please. PO Box 783 Cam-bridge, MA 02139

FIRM BUT GENTLE

Attr prof MWM 6' well bit & end sks hot hrmy heavy female for erot & sens pleasures Box 1241 10 Milk St Boston 02108

FRAMINGHAM AREA WM 45 6*1* 200lbs seeks WF-WC for erotic fun afternoons my hotel suite Framingham. Send photo & how to reach to Box 231 Assonet Mass 02702

White Male wishes to meet Female for Gr or Fr PO Box 1545 Lowell MA 01853

GENTLEMEN

Why play Russian Roulette trying to find others through ada? Write CLOSER ENCOUNTERS! You are not alone...This unique new Couples matching service offers: 1) Latest technology including Video, 2) Low Cost with 3 membership plans, 3) Monthly selections offering selectivity & security impossible with ada and 4) Convenient Greater Boston location For more into & special introductory offer (1/3 off) write: Box CY16, 400 Comm. Ave, Boston, MA 02215.



HI, SEXY!!

lying in my bed all turned-on, just waiting for your call. Let's get together over the phone! Call

Fantasy Telephone Conversation

Sexy Debby



212-741-0216 Call 24 Hours

CARRIBEAN
WM 40's seeking F companion
for beach vacation w shared int
in mild bondage & it disc. Send
desc itr, SASE & tel no to Box
1532 STUNNING AND

Charming Lady with lovely long legs & beautiful bckside is interested in meeting dignified Gentlemen, only those with means to justify the ends need reply. Sincerely yours... Box 1551.

"VOLUPTUOUS 10 1/4" Gorgeous tantalizing playmate ex beauty contest winner model showgirl Sophia Loren image. 37-25-35 seeks successful businessmen for dinner dates good times. Reply now to PO Box 1114 IMC N Chelsea 02150

SENSUOUS BLONDE Statuesque, provocative, lovely blonde sks kind successful gentlemen for pleasure-filled rendezvous at my place. Discretion assured. PO Box 663, Boston, Ma 02123.

BiWM 32 formerily married sane & stable looking for similar masc guy 18-35 for discrete sex maybe friendship. Box 1470.

Bachelor seeks live-in boy helper 18+. Home, pool on beautiful secluded No. Shore site. Write, photo, Box 1010, 104 Chas St. Discrete profi WM 35 seeks WF, WC for most cultures, new adventures, photos. Send phone no to Suite, 1333, 10 Milk St,

With new Gard-A-Car, the magic control box. If a thief starts your car Gard-A-Car will stall engine "DEAD" in less than 8 seconds. Easy to install. 24.95 each or 2 for 45.00. Mail check or M.O. to: Casciano Co 1612 Worcester Rd Suite. 416PA, Framingham MA 01701. Money back guarantes. Mass residents add 5% sales tax.

This tall gd lkg wi bit MWM of 35 sks an attr S or MW (30-50) wh lk me desires an uncomplicated, discreet alternative relatishp. You wid find me honest, flexible

PORNO CAKES
AND COOKIES
For all occasions stags, birthda

GWM 27 5'11 150 warm sinc quiet attractive witty seeks similar for good times/pos rei MC PO Box 445 Andover MA

SPECIAL COUPLES

2M 30's aim attr versatile sk slim attr Fs & cpis for gd times, parties Priv apt. movies. Phone pis. PO Box 374 Cambr 02142.

MASC BLACK MALE Basically straight, pref strong athletic & intell wanted by a handsome prof WM 32 5'11" 160 for passion between men We can

I am a 35 year old, attractive un-happily married white male! I would like to meet a W any age in same position for gd times! PO Box 470 Framingham MA 01701.

Are you a selective successful married man over 40 who desires the ultimate in erotic pleasures? If so pis contact this lovable char-

DWM 40 Muscular bid, gdikng, fine sense of humor, sks attr WFs for dates & companionship. No pros pls. No. Shore area, disc assured & expected. Box 508, 310 Franklin St Boston 02110.

GWF 20 5'5 135 attr intell caring skg that one special sim WF (age lasting ritnshp I play Guitar sing, love pets very outgoing & fun Box 1580

Sailing companion wtd tail hdsm married Wasp 39 seeks atr F 20-35 for summer-sailing no exp nec. photo & phone to Box 1577

SWM 6'1" 170 34 handsome new in area status job sks sincere relationahip with SF who is incligent, altruistic, atheistic narclasistic exhibitionist must like to show off at beach bars airports etc for sæxual notego PO Box 55 Zip 01545

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We have thousands! Pretty gais
couples gays bis. See their nude
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Sensual gdiking 24 sks selective upper-crust exec for uncomplicated pleasures. Box 20, 104 Charles St, Boston MA 02114. **LUSCIOUS LADY**

GWM 6' slim 39 will give good hd to Spanish Male 35-45 Very dis-creet photo if poss. No fems no drugs no bndge 1581

SEX-SATIONAL NUDE MODELS Our hot new Model Directory has hundreds who'll pose/meet. 128 pages nude models' sizzling photos/ads/addresses. Only \$6.95 for latest issue to: CS Model Directory, 147 W 42nd St Rm 603-P, NYC 10036.

Wtd GM 18+ hrny by GWM 40 hry ht hrny hunky 6' 220 Perm rei wnted like trav outdrs PO Box 169A Haverhill MA 01830.

Phoenix

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Please see the ad form on the last page

HAPPINESS

riandsome White businessman late 40s sks attrac pleasant F 18-40 for occas but regular & rewar-ding sensual interludes send desc & phone ding sensual interludes send desc & phone no to PO Box 221 Ashton RI 02864

Young hrny housewife seeks disfor love affair Please send photo and phone no so cum and snswer Box 1531.

Enjoy a relaxing hour with a strik-ing blonde at her comfortable south shore apartment I'll tickle your fancy! Box 9737. FEMALES ONLY
Handsome married white male has wife per to find single or mar female for lover for sex with no involvement 1 am 5'9 170lbs brown hair mustash Pis send photo & phone if poss. Box 1527.

WF 18 slim aks F or Cpl to shr Bi fantasies, little kinky willing to cry anything Pic & fantasies ap-preciated. No single males. PO Box 2179 Peabody,MA 01960.

WOMAN'S FANTASY
2 attr succ prof men with imagination & finesse want to fulfill a woman's fantasy Pref marr woman whose husband wid participate in arranging fantasy Box 1241 10 Milk St Boston 02106.

Females Only-WM 30 well built aks a sexually uninhibited female (or one who'd like to be) for irriendship å a mutually satisfying relationship. Age not Imp. 18+Write PO Box 223 S.Framingham.MA 01701.

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Wht cpl att he30 she 35 into sall-ing & outdoor sports join in nite salls sks other att cpls clean & desc. All ans PO 2439 Bos 02880. 1st ad will ans all Pic not necc Phone is fantasies fulfilled.

Down to earth Bi Bik Male well endwd 6' 175 lkg 4 M or F or cpls 4 sex & friendship Box 243 77 lves St Prov RI 02906

Service Only \$10 a month for: 825-6700 GOOD N PLENTY Bxm ing legged dark mane gm eyed vixen dealres to satisfy U. Yr wild & intimate Intsys will come true w/istfl refined beauty. Only doct socsif prof men nd apply 4 mutually rewarding reitmain 8x 52 201 Huntington Ave Boston 02115

Budget

Telephone

Answering

Sexy Ladies Panties. 37-21-32 Photo. Send \$5.00 Box BB Hanover Ma 02339.

JUST LIE BACK
And let me work on it Hrny guya
18-35 slim hng, this GWM 32 S¹140 Fr. act wants yr bod Also into
hot foto swap fone J/O be ready
2 B drained Jason Bx 267 104
Charles Bos 02114.

moustache enjoy to mov thr in-timate evng with the right man candles music champagne sks that man 28-40 no married lovers one nighters only serious need write Box 1619

Attractive sec will entertain successful business men discretion assured send phone no Box 1618

Attract married foreign stud wants a lady single married divorce for discrete affairs and good time. Privacy ensured. Box 1545.

Straight WM 37 will give spankings to guys 18-30 Pants down bare bottm spankings given Sane understanding Box 1611

unter at 5'10 155ibs blonde and blue extmly gdlkg tight athito body. Into music arts ideas politics. Sks gdlkg serious & fun-loving stu or yng prof 23—33 to play game of armsålegs. Box 1606.

LETS MEET SOON GWM 30 5'6 145 bi eyes br hair gd build sk sim G or BiWM for friend & fun getogethers Send full dis & pic if poss. Box 1605.



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Bouncy alive chubby biF yng 40 seek couples or BiF for meaningful affect sensitive spirited be sincere I am Box 1593

A"MAN'S WORLD?

Let a true lady decide for you I know who you are. You're a success and I respect that. So put down your Wall Street Journal and take a letter with sase to Box 172 104 Charles St Boston 02114.

GWM 23 5'10 170lbs vry gdikg sks sim yng guy to share good times poss rei 18+ Tired of bars & phonies Pis include photo Box 1588.

MALE NUDE FOTOS

Need nude photos to ans ads? I offer no hassle free service to males Take it all off Great candid shots Any poses you wish Not sex ad Seeing naked guys res-pond erotically is my reward Discretion & privacy assured its spring! Do it! Write Bx 1586.

peace w self nuturing passionate sks sim SWM 40's tall who finds joy in nature in the moment can make an evening of dinner Box 1587

SWM 21 sks 1 or 2 Fs 18-55. Bathe me even though I don't want bath. Tease me too. Send name phone to Tom. No pros. Box 1585

Hrny WM wants to talk on the phone to sexy hrny Fs with nice voice. Phone & photo appreciated. Box 1583.

GWM 22 5'8 135 bright str iking romantic sks warm friend 18-24 share many arts/sports with an intel nice guy.

WHERE HAVE ALL THE GAY BOYB GONE? Why they're in "Goldenrod"

magazine of course. You can meet them. Send \$8.00 for the latest issue to: Goldenrod, 147 W42nd St Rm603-P NYC 10036.

Even more fun than basic swinging! We enjoy totally un-inhibited, trim couples for exotic evenings which include dramatic scenarios, rufilling of fantasies, the girls wearing heets, lingerie etc. Roman baths, light B&D, (no pain, just the fantasy) plus your creative ideas. Send photo and info Box 94, Newton Mass 02159.

fuifill each other's trip in safety & priv. Phone & desc Box 1572.

Wanted WF 22-32 for a romantic & meaningful relationship This GLWM is sick of hand-me-downs Needs woman to call his Must like traveling outdoor sports & old fashloned values

SELECTIVEI
petite SWF 30 sexy warm classy
seeks intel success conserv
SWM 35-46 w/trad values for ??
theatre travel dine? Box 1576

DYDEE BLUES
Wish you could be little again when life lets you down? Think diapers are cute? Warm attr SWM 32, seeks bright, amiable woman for close friend. Don't be shy, we could share secrets, help one another, even find love. I may be a bit childlish but I'm nice to know, maybe you are too. All ans. POB 282 Maynard MA 01754

3 Hdsm yng Men sk Fs 18-35 for companionship on yacht Cape Ann, first time for us. Group sex Send photo disc a must Box 1585.

WM 25 looking for Females & couples for sex age not impt 18+ ant send photo & phone to PO Box 760 Framingham MA 01701

MWM 39 seeking WF betw 30 and 45 for massage and sex. Mutually rewarding. Disc impt. No fats. Box 296 104 Charles St. 02114

LOOKING ne sensual WM 23 look-Handsome sensual WM 23 look-ing mutual sexual pleasure w attr F 30-42 Strong desires, likes to laugh, nice curves, Box 1508.

W/M needs to be for

to place your

A TOUCH OF CLASS if you are a selective gentlem who would enjoy an unfogettat interlude with a young a beautiful green eyed blonde plush surroundings please se card to Amber. Box 1592.

UTMOST BEAUTY

Selective gentlemen of success. Would you like to become a member of a very private and exclusive city retreat? Visits are scheduled to assure privacy and discretion. Let a slim, beautiful young girl help you relex and forget all your pressures with the utmost experise. Please write Box 1616.

Uncovntni DWM att 40s sks yngr 18+ W anywhere, assertive lov-ing sensi, esp tail blue-eye blond. Box 1604.

SOCIAL NUDIETS
Attr. prof. MWCpl yng 40's ak
similar minded pple share good
vibes & conv in the sensual swirfing waters of our btff indr
whirlpool spa. Phone & foto if
poss. Box 1607

D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call 423-3543 to rent a private mailbox immediately. Siminute walk from Faneuil Hall/Quincy Market.

Honestly attr. no-kidding intel gen'ly desirable but chauvanistic SWM,5-7,35 needs massive martial mama 2 make him recant. Box 1622.

Al—exander, I can :"derstand your hesitation.but I w.uldn't be so persistant if I didn't feel that we are so compatible. Perhaps we could get together for some backgammen or a movie write PO Box 430 JP,MA 02130. Bob.

Attr BiWF mid 30s bsty blond ed full figured & tall M love r 34 sks heavy or thin F 18-40 for a lot of fr touching mutual mstb F luvs big chicks phone Bx 21 Weymouth MA 02188

WORK

DOWNTOWN? \$6/mo for private post box at 10 Milk/294 Washington, Boston. Tel. ans, Telex, other business services. PO BOX Co. 482-2555.

GWM 27 5'10" 160 vry attr Wasp/prep boyish iks ath, musc bid prob too str for own gd sks sim prof oriented guy who is bright soph & sensitive w/ gd sense of humor & self to invest long term in a Blue Chip Box 1614.

BLACKGENT
Bi or gay men. Is it your desire to enjoy the pleasure of a sexy handsome gay blackgent the comfort of a relaxing atmosphere if interested write Box 1991 Brockton MA 02403 for a sp-

Very gd ikg well built SWM 26 160 br/bl jock type wd like to meet pre-op ts tve hassle free discret fun will ans all photo 1st pay ph ok lets talk Box 227 310 Franklin St Boston 02110

Marr BiWM 6' 195 33yo hairy it al yr hdsm masc sks same for friendship sex west Boston sincr discrt a must dis ph Box 1608

MAGIC DANCERS

We will wine with you dine wit you & dance for you. Reply Bo 482 104 Charles St Cards only

Gay bi or striaght WM 18-21 who I kes electronics photography or trains I would like know you for friendship sex would be nice but not necessary BIWM 32 Box 133 Concord MA 01742

Ladies have ur pic taken in ur un-dies i will snap as u pose u keep all pics 1 step camera in color try me Box 1599

SWM 50 well endwd seeks Female 50 or older for sex will satisfy you allow 2 weeks for rep-ly Box 1609

Art Student must sell her collec-tion of erotic photos \$2 sample \$10 for set Satisf for sure Box 468 Bedford MA 01730

FRNDS & LVRS7 millenia men have separated + love. Sm seeks eman-ted F counterpart (cpls ok) friendship + lust Box 1623

SURROGATE FATHER
YWJF 22yo sks YWJM to conceive child No marriage contract necessary Must have superior genes Serious replies to PO Box 2599 Boston 02208

BIG-BONED WOMEN nder bright hndsm WM 28 sks I big-hipped F 4 laughter &

long long-lasting luvmaking. Race unimp/older OK. Pis reply w/phone descr & pic if pos.Box 940 Astor Sts. Boston 02123. GWM 40 prof sks younger GWM 18+ Poss relship.Own home north of Boston Send phone no PO Box G152 Wakefield,MA 01880.

26 5'9 140 brn grn gdlk mustch athl hry str act sinc sk GWM 18-26 sens nrml ath smth body pref 2 shr sprts beach mtns gd smk wknd trps frndshp-photo way 2 mt PO Box 157 Worc MA 01601.

MWF 30 petite very attractive sk-ing discr romantic relatshp with sensitive understanding man. Lets discuss the possibilities over a drink PO Box 182 Beverly Farms MA 01915

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Strt gay Bi inxp M's GWM 25 gdikg bind hr 5'11 185 hv own pi yung 18+ ok no fat fem i'm discrt Not fem Box 1620.

Replies to: The Boston Phoenix

367 Newbury St.

Boston, Ma. 02115

Very attr married WCPL early 30's sks same discretion a must. Only sincere need apply. Box 1582.

Marr BIWM 31 5'10 175 prof brd int incl sail atch wine wd lk to meet sim box 1522 10 Milk St Boston 02108

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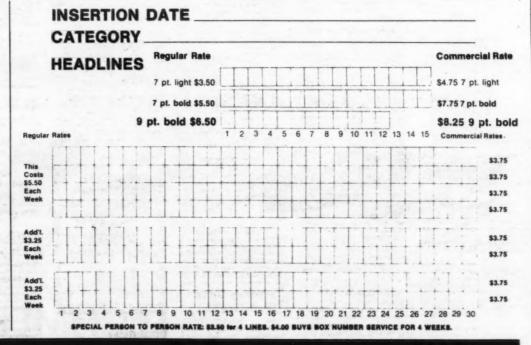
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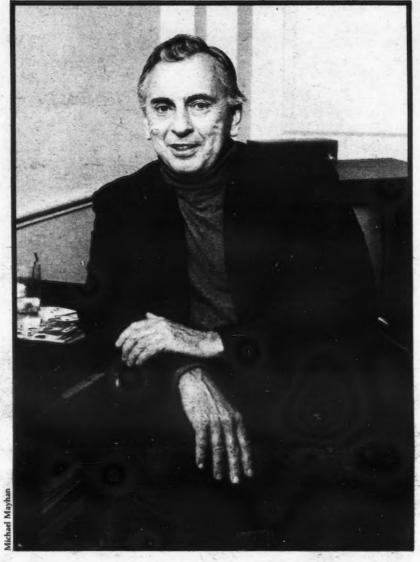
by Philip Zaleski

merican aristocrats grow edgy in the democracy of American literature. Like peacocks, they tend to flaunt their colors in a gloriously stylized defense. Their writing turns precious and peevish and bristles with poison-tipped epigrams. Sooner or later, most of them choose to leave our shores and mail in their contributions from the Continent, where bons mots and Champagne bubbles burst forth with equal regularity. Henry James fled to England, where he built a rampart of impenetrable subjectivity. Vladimir Nabokov, abruptly transplanted from the richest Russian soil, remained here just long enough to write Lolita and purchase paradise in the Swiss Alps on his royalties.

Since Nabokov's death, the patrician mantle in American fiction has dropped onto the shoulders of Gore Vidal. Vidal shares his predecessors' inclination to sharp wit and blunt opinions, and he, too, retreated to Europe, living in Italy for 18 years. But in his case, expatriation turned out to be only an extended holiday. Vidal has recently returned to Los Angeles, where he is preparing screenplays of Kalki and Burr, and he has returned to the best-seller list with his new novel, Creation (Random House, 510 pp., \$15.95). Rumors mount that he has re-entered politics as well - he ran and lost as a candidate for Congress in New York in 1960 - and is planning to campaign in 1982 for the Senate seat from California currently occupied by that redoubtable trilobite of national politics, S.I. Hayakawa.

This hyperkinetic activity should surprise no one; versatility is Vidal's stock in trade. He has written plays, songs, screenplays, criticism, fantasies, historical novels, and mysteries, creating, in his own words, "what is probably, in plain bulk, the largest oeuvre of any contemporary American writer." He is even better known for his extra-literary excursions as a lecturer, talk-show guest, talk-show host (on New York City's Hotline in 1964), and actor (Mary Hartman, Mary Hartman). His mercurial nature became evident early in life; it can be seen in his decision, at the age of 14, to change his first name from Eugene to Gore - adopted from the last name of his grandfather, four-term Oklahoma senator Thomas Gore - with its overtones of battle and blood. His many masks provide a sort of protective mimicry and parody, in their prodigious number, the democracy in which he is immersed; they also suggest the restless energy of a man who, however abundant his gifts, prefers action to art. In a sense, whether it is in regard to the ballot box or the best-seller list. Vidal has always been running for office.

It's no wonder, then, that historical novels are his specialty, for they allow him to participate by proxy in the great political dramas of the past. In *Creation*, the dials of his literary time machine are



set back further than ever before, and we emerge in 445 BC, on the eve of the Greek-Persian wars. The book comprises the memoirs of Cyrus Spitama, grandson of Zoroaster and emissary of Darius the Great, King of Persia, as dictated to a cheeky Greek boy named Democritus (who, after the novel ends, will grow up to propose the first atomic theory). As Cyrus manipulates his way through the royal courts of Persia, India, and Cathay, he takes particular zest in noting the cultural quirks of each land — a satiric device used by Vidal to expose the relativity of all moral systems. More significantly, in the course of his travels he manages to bump into a rogue's gallery of religious geniuses, including Zoroaster, Confucius, Socrates, Lao-tse, and the Buddha. It's a bit like an erudite edition of *People*, and just as diverting to read.

read.

Gore Vidal came to Boston last week, to promote Creation and, incidentally, to remain in the public eye while private political wheels pick up momentum behind his back. What better setting for an interview than one of Boston's grandest monuments to its blueblood past, the Ritz-Carlton, with its opulent tea salon, proverbially prompt bellboys, and general air of slightly mildewed splendor?

Obviously exhausted after a day of interviews, Vidal slouched in a chair throughout our conversation. He spoke in an exceedingly musical, soft, and weary voice, pausing often to pluck the right word from his mind as if unwrapping an imported chocolate from its exquisite gold foil. By turns, one could hear the voices of the politician, the artist, and the wit crowding and jostling one another, sometimes speaking at crosspurposes, sometimes blending into a chorus of dazzling verbal virtuosity. He rarely looked my way as we spoke but stared off to his left, as if reading his replies off a teleprompter. As the conversation wore on, however, it became apparent that his gaze was directed into a private world where political power and literary genius fuse into a single, splendid career, where Christianity, conservatives, and bad writing never existed, where Gore Vidal, that latter-day Petronius, has found his latter-day Nero to appoint him arbiter elegantiae to the empire of letters and life.

Q: When you began your writing career in 1946 with Williwaw, did you have any idea of where you would be today?

A: In my 16th summer, I was on a bus going from the Air Force base in Spokane into town. My stepfather was the commanding general of the Second Air Force, and within a year I myself was in the Army. The bus ride took about an hour, and during the ride I envisaged my entire literary career. It has come out, 35 years later, just as I thought it would. I new I would write for the theater, I knew I would do movies and essays and novels. Of course, you always want to be better than you are. Your talent is a given. It doesn't get any better. But your critical intelligence, if you have any - many writers have none - does improve as you get older. You also learn to deploy your talents with greater cunning. One will not write King Lear, but, on the other hand, one will not write The Executioner's

Q: Instead, you wrote Creation, in which you describe encounters with the founders of many of the world's major religions. You seem to have reservations about them all.

A: My narrator has his own viewpoint, which isn't mine. He, after all, believes in Zoroaster, whom I couldn't begin to believe in, any more than I can believe in Christianity or Islam or Judaism. These anthropomorphic gods give me the creeps. I'm intellectually outside the Judeo-Christian tradition, so I

don't have to worry about how it is that an all-good, all-compassionate creator who looks just like us with our nasty little arms and legs and pulpy bodies filled with squishy red substance can somehow dominate the cosmos and play games with us.

Q: Your narrator softens when it comes to Confucius, who seems to be more in line with your own way of thinking

A: I do like Confucius. I load the dice there. Confucius has not the slightest interest in creation or the nature of deity. "Heaven is far, man is near," he said. I would say that was my own philosophy. Q: Almost all the principal characters in Creation devote their lives to seeking for wisdom. I'd like to know what you think wisdom is, and whether you are

A: I wouldn't really know what wisdom in a true sense is. I can analyze intelligence, and types of minds. Somebody once said that there are two sorts of minds, convergent and divergent. The convergent mind is forever trying to connect one thing with another, but deliberately, not instinctively. Engineers are like that. Also, providentially enough, a writer like Norman Mailer, who was trained as an engineer. Mailer's always trying to connect one thing with the next, so that you ultimately find out that Kleenex is the cause of cancer. A creative sort of mind is divergent. It diverges from the known, it will go off anywhere, and it doesn't know where it will end up.

Q: Why do you write historical novels instead of histories?

A: I could just as easily have published Creation as a history of the sort that Barbara Tuchman writes. But the virtue of a historical novel is that you have the right to invent an occasional character and light up his interior as he observes historical figures. If I may put this grandly, I'm doing what Shakespeare did. Shakespeare put himself in the mind of Henry the Fifth before the night at Agincourt, except he wasn't very accurate about the history. My arias aren't as good as Shakespeare's, but my history is a bit better. In any case, what I'm doing is what the main line of literature from Homer through Aeschylus, Sophocles, Dante, and Shakespeare to Tolstoy has done.

Shakespeare to Tolstoy has done. Then came the middlebrow novel — the little novel about little people. This novel was a deliberate invention of the rulers, particularly of England, when they were obliged to teach the working classes how to read. What were they going to read? Certainly not what went on in the palaces and governments of the day. So they gave them little stories to read, and in the stories were little moral tracts: you must not drink too much gin, because then you will lose your job and be thrown into the streets; you must be a good Christian and go to church, even though we're taking all the money, because the humble shall inherit the earth. This is the same sort of novel that is being written to this day. It's the only kind that is taken seriously. It's about moral relations between middleclass people, usually teachers of English.

Q: Speaking of English teachers, it's interesting that though your books sell quite well and usually receive good critical notices, the academics continue to ignore you. There are very few scholarly studies of your work. Does this trouble

you?
A: In a funny way, I'm too highbrow for academics. They're all middlebrows. And I'm a highbrow who's popular. They can't figure that out. They're the same people who can't figure out why the most popular writer in England in 1830 — or whenever — was also the most intellectual. That was George Eliot. Of course, they have a difficult time reading her — too intelligent for them. And remember that English departments are

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Richie and his beloved Barbara

The magic Neanderthal

All Ringo needs is love

by Rhoda Koenig

ingo Starr entered the State Suite of the Plaza looking as bored as if he'd just seen his own movie. Two dozen hacks looked up in an imperfect simulation of polite interest. "How many people have seen the film?" asked Ringo. We all had. Only two of us admitted it.

Ringo's picture, Caveman, is designed to appeal to those whose taste for prehistoric humor was not sated by The Flintstones or Alley Oop. Its characters, who are dressed in an assortment of furry jerkins, bathmats, and bikinis, grunt, scratch themselves, and generally make the Three Stooges look like Lunt and Fontanne. The comic leitmotif of Caveman is falling — falling forward, falling backward, falling into water, falling into quicksand, falling into dinosaur shit. The ineptitude of the cast goes beyond "childlike" to "emotionally dis-turbed." The producers claim their script went through several rewrites.

After the screening of Caveman, we were pointed toward the Plaza and then directed, deadpan, to the suite, past an advertisement reading "Nothing unimportant ever happens at the Plaza." Ringo and his fiancee and co-star,

Playboy pinup Barbara Bach, came in wearing black trouser suits, she in a raspberry blouse and black stockings (one with a ladder), he in a black shirt and sneakers and a tiny bow tie, with two earrings in his left ear. He also wore three rings. She had two, but hers were bigger.

I was seated between a male reporter, in an open-neck shirt accessorized with a hair ascot, and a morose woman from out of town who said she had been given the choice of coming in on this Saturday or not coming in on Monday. She said it was a point of honor with her, however, not to ask any questions. "Only if I think of something really significant.

Barbara and Ringo sat down, holding hands. They did not separate during the interview, except when Ringo lit a new cigarette or fondled Barbara's leg. He was monumentally bored, she eagerly polite. After his question and an awkward silence, the press conference began.

"Do you feel you're making a real cinematic statement?" one jovial reporter called out. (Laughter.)

'Of course we are!" (More laughter.) Then, in a "but seriously" or "this is the part you quote" tone of voice: "It's a family movie, an adventure, brains over brawn, good over evil ... " His voice trailed limply off.

Ringo's boredom intensified when he was asked about his past as a Beatle. ("I don't want everyone to relate what I'm doing now back to the '60s.") Yet he defended his place in history ("It was Bill Haley and the Comets, but name me two of the Comets.") When a reporter told him that the patch of Central Park in

front of the Dakota would be named Strawberry Fields, he replied, lazily, "Why not Muggers' Palace?" Ringo cut off further questions on his Beatle days by neatly returning to the topic of his movie: "Hopefully, Beatle fans will bring

This led into the question I wanted to ask. In one scene, Ringo craftily drugs Barbara (she spurns his advances while conscious), then spreads her legs apart and crawls between them. As he has neglected to remove her skunk-fur panties -I told you these people were backward he doesn't get up to much before being interrupted, but it wasn't anything I'd want even children of Rolling Stones fans

'You've said this is a family movie," I began. "Do you think it's appropriate to bring children to a movie that

"An attempted rape?" Ringo interrupted, in the best offensive-defense manner.

"Er, yes."

"Well," he said dismissively, "it's a friendly rape..." (Predictable indignant noises from first two rows.)

"Look," he went on, "I'm trying to seduce this lady whom I fancy, all right?" (It seems especially disingenuous for Ringo to say "seduce," considering that he knows when to use "whom.") "Yeah, I guess that's where the Parental Guidance comes in.'

"I love doing films for kids," said Barbara. Barbara's eyes are very wide, her cheekbones very prominent. Her hair is the color usually described as "tawny." 'Richie is a born performer," she praised Ringo. "I'm used to dealing with a camera and crew, but people scare me.

Barbara always calls her fiance "Richie," as do his relatives. To the rest of the world, he's still named after his jewelry. "If someone wakes you out of a deep sleep, what do you say?" someone asked. "I love you, darling," Ringo replied in a sepulchral voice. Everyone laughed. "I love love," he continued. "You know," he added sheepishly, "all you need is love." No one laughed.

The lady who never asked questions raised her hand. I waited expectantly. "Ringo, why do you always wear black?"
"It simplifies my life." There was more. "Have you set a date?" "No." "When will Ringo write his memoirs?" "Never." "You don't think your story is worth telling?" "No." "When was the first time you felt exploited?" "When we didn't get a royalty on the wigs.

The question we all wanted to ask, but didn't, was Why? Why, when he must have enough money to live on for the rest of his life, does he wander around dispiritedly in a movie in which people comically fart, comically urinate, and show each other comic scabs on their backsides?

"Everybody relates back to the Beatles," he complains. "I'd like to be judged on the piece that we have just

Just as you say, Ringo.

Gore

Continued from page 1

always wrong about contemporaries. This is a rule. When I was young, Faulkner was just finishing his great period. They hated him. They thought James Branch Cabell was the greatest living writer. The idea that they would be more intelligent today, knowing what we know about the educational system, is ridiculous. I've done my best, just as did Edmund Wilson before me, to try to explain to them that it's not their function to operate in the literary world. They are there to conserve the past, and to teach people to read and write. They think that with tenure they automatically become intellectuals.-They don't realize that they are mostly middlebrow, rather inadequate people. The unemployables of the republic.

Q: Knut Hamsun said that he wrote to kill time, while Mickey Spillane said his greatest literary inspiration was George Washington - on the dollar bill. If you were fabulously wealthy, would you have another reason to write?

departments. There's an awful lot of

A: I am fabulously wealthy. Well, then, if -

You do what you want to do. There are in every generation very few natural writers. Most writers seem to me to have been created by English

what I call "university writing" around -Professor John Barth writes a book for Professor John Hawkes to teach to his class, and the other one returns the compliment. The natural writer, on the other hand - and I think I am one - writes because it is unnatural for him not to write. I didn't want to be a writer. I wanted to be a politician. And there I was, stuck. I couldn't stop writing. The irony is, you get in life the one thing you don't particularly want. But we must be philosophic, as the Buddha might say.

Q: Confucius desired high political office in order to restore Cathay to greatness. I understand your own political ambitions are growing again. Are you following in his footsteps?

A: I might be the bitter gourd, as Confucius considered himself, the bitter gourd hung up for ornament and not for use. That may well be my fate.

Q: In England there is a long tradition of statesmen who are also men of letters - Disraeli and Churchill, for example. This isn't the case in America. Is it really possible for you — as a self-proclaimed literary highbrow — to function effectively in Washington?

A: When I ran for Congress, I nearly doubled the vote in a Republican district that hadn't gone Democratic in 50 years, and I ran 20,000 votes ahead of Jack Kennedy, the head of the ticket. So when it comes to practical politics, I'm not bad at it. I would not be elected by my readers, obviously, since that's just a small percentage of the population.

However, I've been on television for 30 years. It's a very odd thing, because you're part of the furniture of people's lives. Wherever you go, people have seen you. They're used to you. This is why the rulers of America decided to give us Ronald Reagan. Their peanut farmer had failed with his twice-born bullshit, they had failed with their sneaky lawyer from Whittier, they had failed with the man who kept falling down all the time. So now they thought the hell with it, let's get somebody that the people have seen for 40 years on television and in the movies. And Reagan's a serene presence, a comforting presence. I'm neither of those. But after a while, you just become part of the furniture of people's lives. That's more the key to election in the United States than anything else. It's hard to picture you haggling

over budget items with Strom Thurmon A: You should have seen me at the Boston City Council today. They teased me and I teased them. I'm very used to politics and politicians. You know, I went up and down my state in the last four months, and I spoke in about 20 cities. I never had a crowd of less than a thousand, and I had as many as four thousand. I was getting bigger crowds than the governor of the state, and people were paying to hear me. The political managers started asking, "What is he saying and doing, to get this response?"
So they started this thing, not me. And now it's beginning to be out of my hands. I don't know what's going to happen.

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Dance Bibbidy bobbidy: Boo

The Boston Ballet's fractured fairy tale

by Iris M. Fanger

ttending a performance of the Boston Ballet's Cinderella is like watching one of the current crop of Broadway musicals. Once you leave, you cannot recall the choreography or a single tune from the score of the show. This Cinderella, on view last week in a six-performance run at the Metropolitan Center, remains a pumpkin, despite the incantations of the Fairy Godmother.

It is no wonder that the Boston Ballet,

like Oliver Twist asking for "some more," wants to keep this ballet in its repertory. Along with other companies, the Ballet has discovered that full-length works like the Nutcracker, the Sleeping Beauty, and the new production of Swan Lake have emulated the old film spectacles in bringing beauty, magic, and the assurance of a better tomorrow to the theater-going masses. These familiar ballets appeal to a wider audience than do the experimental modern works, or ballers by unknown choreographers; and this is especially true for a company without big-name dance stars to help sell

This Cinderella, as choreographed by Ron Cunningham to the score by Serge Prokofiev, is a made-to-order classical ballet, tailored for touring on a meager budget by a small-cast company. Before its premiere several years ago, there were plans for a national tour of Cinderella, but the tour was canceled - perhaps because the ballet was not well received. Instead, Cunningham tinkered with the work, a bland, unimaginative (read: cheap) touring set was built, and the ballet was taken to China last June, in hopes that simplifying a Western dance work, like speaking pidgin English, would supply a sufficient means of communicating with a foreign population.

On the surface, the age-old fairy tale of Cinderella has the right ingredients. An innocent young girl with an Addamsfamily situation is guaranteed to win sympathy from anyone who ever be-



Durine Alinova and Paul Plest

lieved that a sister had been given the better toys. The obstacles in the path to happiness are wished away by the re-

Although the scenarios of Swan Lake and the Sleeping Beauty include every bit of the stories, Cunningham chooses to begin his Cinderella in the middle. Not enough is told about Cinderella's condition of servitude, the arrival of the invitation to the ball is omitted, and we do not see why Cinderella is shut out from the festivities, so we are cheated out of the full satisfaction of the happy ending.

The character development is paperdoll thin as well, with an all-bad stepmother, an all-good Cinderella, and a father so weak and unprotecting that he deserves to be sent packing from the Prince's castle at the finale. The fairy tale is further emasculated at the end when good receives good but evil does not get hers. By forgiving her stepmother with a kiss on the cheek, this Cinderella sets back the strong moral purpose of the story by as many centuries as fairy tales have been delivering retribution. But the glory of the beloved classical ballets is not simply the retelling of the story, but its transformation into a dance evocation of the meaning and the action. The plot details become translated into memorable passages of choreography, in visual, kinesthetic, artistic form. This choreography is the core of the effect, and its absence the chief problem in Cinderella.

There are many substitutes for dancing in this version. Long passages of pantomime, instead of dance variations, fill long passages of music. I counted eight measures of flowing waltz melody in the Act II pas de deux between the Prince and Cinderella during which they posed, sitting still, with a drawn-out gesture instead of swooping across the stage to de-clare their love. Cunningham inserts every kind of walking except a gradua-tion march: the fairies stroll in to begin their variations, the corps de ballet promenade through sections of the court scene, and the happy couple walk into the dullest wedding ceremony ever staged. By contrast, Cunningham shows he can choreograph in the charming scene in Act I for the two ugly sisters (played in drag, as is customary, by Richard Dickinson and David Drummond) and the Dancing Master (Arthur Leeth). To be fair to Cunningham, he delivered what the administrators ordered, but classical ballets cannot be made to order like a Hong Kong

The company, except for Laura Young and Durine Alinova as Cinderella (I did not see Carinne Binda in the role) and a few other stalwarts, dragged its feet through this ballet, especially in the Sunday matinee, and it was hard to believe that these were the same splendid danclast month's Swan

It is not in the best interests of the Boston Ballet to revive this sort of production, in view of the competition ahead for next season. At a press conference this week, the Metropolitan Center staff announced its summer and fall dance series for 1981, with the Netherlands Dance Theater opening on July 21 and the Royal Ballet of England on July 28, each for one-week runs with several programs of repertory. The New York City Ballet, not seen here since 1967, will perform from October 27 to November 1, and the American Ballet Theater from November 3 to 8. Once the May 21-24 program has been given, these companies will force the Boston Ballet out of the Metropolitan Center until the Christmas Nutcracker, and possibly out of the wallets of the ticket-buying audiences, except for the better Boston Ballet programs.

Sticky situation for 'Z'appenin

by Carolyn Clay

The cast of Z'appenin' (see review, page 5), originally billed as 'an updated street-wise version of Peter Pan,' was flying high until it heard from Samuel French. The famed purveyor of playscripts and collector of royalties has its hooks firmly into the J.M. Barrie

in Never-never Land. As soon as she got the bright idea of updating Peter Panshe says, she consulted a copyright lawyer, who told her that, more than 56 years having lapsed since the original copyright, Peter Pan was in the public domain. Alas, this turned out to be more fairy-dust than fact. And Koury and her company of young professionals, who had been rehearsing their show for months, were — to use peanut-butter parlance — in a sticky situation.

Realizing that Theater Now, the producers with the legal rights to Peter Pan and whose own show was scheduled to open in Boston just one week after Zappenin, could crush her like a Wheat Thim. Koury called them. There tollowed what both teams term delicate negotiations." After all, the

producers of the Broadway show had no desire to quash the BYT—even if they could mute their overdog status by pointing out that part of all PP royalties go, via Barrie's estate, to a children's hospital in London. Surely Koury and

Wendy became Alice, and Tinker Bell became Frecks (the BYI cast are simply using their own names or nicknames; and the actress playing Nana goes by the name of her dog).

What is crazy about all this is that Z'appenin' is, despite its unfamiliar dramatis personae, quite obviously Peter Pan. (Or are canine nannies de rigueur in Chestnut Hill where the darling Carleton family resides?) The show's cocksure hero commands a hapless gang of boys whose arch-rivalis a smarmy dope-pusher with a hook for a hand. And in the end, the villain is carted off, for no apparent reason, by a dancing wino named "Croc." Says Koury innocently, Well, there's no character in Peter Pan named Croc.

"We invited the Peter Pan people to "We invited the Peter Pan people to



has regard, they're even, since Koury hasn't seen Peter Pan either; she didn't want to be influenced. Z'appenin', she explains, is a spin-off of the story, not the musical. And she compares the differences to those between Romeo and luliet and West Side Story, "which is certainly its own show. Luckily for Jerome Robbins et al., Shakespeare is in the public domain.

The sudden changes did make for some amusing blunders on the BYT's opening night, most of them puckishly (speaking of Shakespeare) covered by narrator Monica Dotten, who called Alice "Wendy" and Larry "Peter." "Oops, she then said with a wink, wrong story But for pete's sake, don't panic." Certainly not. Why, those are mistakes anybody can make. You know how those kids-story names stick to the roof of your mouth.



Robert Joy, Hollis McLaren, and Susan Sarandon

Under the boardwalk

Louis Malle's American dream

by Stephen Schiff

ATLANTIC CITY. Directed by Louis Malle. Written by John Guare. Photography by Richard Ciupka. With Burt Lancaster, Susan Sarandon, Kate Reid, Michel Piccoli, Hollis McLaren, and Robert Joy. At the Cheri.

t the entrance to Atlantic City — or at least to the Atlantic City in Atlantic City — there stands a figure out of a dream: an elephant, four

stories high and outfitted as if to accommodate a passing pasha. It's a peculiarly American piece of exotica, this elephant: though nothing could be more foreign to a rundown New Jersey town than a saddled pachyderm, this one is made of cement, and so nothing could be more typical, either. The tackiness and sublimity of American dreams — that's what Atlantic City is about, and almost everything in it is as incongruous and yet

as perfectly right as that elephant. Presently, we find ourselves looking down at an impossibly grand resort hotel, a big white wedding cake of a place, with spires and curlicues and a porch that obviously wishes it were overlooking the Lido. Slowly, with a deep rumble, explosives go off inside it, and the hotel disintegrates. Another, newer hotel will soon replace it: one with a neon marquee, no doubt, and a vast gambling casino on

The sword of the stoned

Boorman gives Camelot the shaft

by Owen Gleiberman

EXCALIBUR. Directed by John Boorman. Written by Boorman and Rospo Pallenberg. With Nigel Terry, Nicol Williamson, Helen Mirren, Nicholas Clay, Cherie Lunghi, and Paul Geoffrey. At the Charles and the Circle, and in the suburbs.

ith Excalibur, director John Boorman has finally revealed his true ambition: he wants to be the Ken Russell of adventure epics. This sumptuous version of the King Arthur legend does for Camelot what Russell's The Music Lovers does for the life of Tchaikovsky: turns it into a visual smorgasbord, part haute cuisine, part junk food. Viewers expecting a fiery, Dark Ages spectacular won't be entirely disappointed: Excalibur (or at least the first half) is among the most ravishing visualizations of the Age of Chivalry ever to reach the screen. There are moments in this movie that one stares at in a sort of awe: knights thundering over green mountains in their burnished, spiked armor; bloody battles; ominously beautiful forests that seem to have sprung from the pages of the Lord of the the most extravagantly misconceived movie of the '70s, the lunatic Exercist II: The Heretic) has gone to elaborate lengths to ensure that this is no ordinary spectacle. Like Russell, he brings to an adaptation a grotesque mixture of Romantic bombast and soap-opera sappiness. And he's added a layer of sci-fi to give his film a voguish, mythic aura. By the end, Excalibur's medieval milieu is all but unrecognizable. But some viewers, I'm sure, will go for the film anyway. There's a certain perverse pleasure in watching a respectable movie devolve into camp.

Within the first, cluttered half-hour, it's clear that Excalibur isn't going to be the Star Wars of the upcoming sword-and-sorcery cycle. Despite its visionary imagery, the movie lacks the archetypal resonance that is a main ingredient of



Royal wedding: Cherie Lunghi as Guinevere and Nigel Terry as Arthur

satisfying myth-making. Boorman has tried to cram too many legends into the film's two-and-a-quarter hours. There's simply no way that one film can adequately encompass the birth of Arthur, his retrieval of the magical sword Excalibur from a stone, his marriage to Guinevere, the assemblage of the Knights of the Round Table, the tales of Sir Lancelot and the evil enchantress

Morgana, and the quest for the Holy Grail, replete with full-scale battles. So Boorman and co-screenwriter Rospo Pallenberg (working from Thomas Malory's 15th-century classic *Le Morte d'Arthur*) have compensated by trimming the characters to the bone. Lancelot (Nicholas Clay) is a stalwart Adonis, almost insipidly honorable, Guinevere Continued on page 13

the ground floor. "Atlantic City, you're back on the map," a billboard beams. "Again." The crumbling resort town is being reborn. It will be an eastern Las Vegas, a western Monte Carlo, a northern Miami. It's a city re-inventing itself. It's a city that dreams.

Films that examine such dreams almost always condemn them as coarse, swinish: they call up visions of Cadillacs, pinky rings, blackjack tables, absurd mansions, one's name in lights. As you enter the world of Atlantic City, you expect to watch a town's passage from one kind of rot to another, from corruption of the seedy sort to corruption of the glittery sort. Perhaps that's why it takes a while to get a fix on this movie, and why, even hours after seeing it, one may still feel a little cockeyed, a little off-balance. You see, Atlantic City is a celebration; it insists that the fulfillment of even the junkiest dreams is a sort of miracle. Gentle, wry, and a little flaky, this movie confounds nearly every expectation one has of it, and perhaps that's because, like Jean-Claude Tramont's All Night Long, it's an American comedy that comes to us filtered through a sympathetic and affectionate French sensibility. The French have always found something touching in even the gaudiest outcroppings of the American dream: detective novels, gangster movies, Jerry Lewis. They view such phenomena as aspects of a noble, if sometimes misguided, national striving, and since their own striving is so much a part of a lost past, they see the romance in it.
Atlantic City's director is Louis Malle
(Murmur of the Heart; Lacombe, Lucien), whose affection for our tawdry dreams became weirdly pious and deadening in his first American film, Pretty Baby. There he had a musty screenplay, by Polly Platt, to work with, but here he has a treasure: a droll, sweet-spirited script by the playwright John Guare. Together, Malle and Guare throw all our dour mutterings about American decadence and the decline of quality back in our faces. They appreciate the aesthetics of dreaming, regardless of the form the dream may take.

The film begins with a dream, or rather sequence that looks like one. A beautiful woman (Susan Sarandon) slices some lemons and then begins bathing her upper body in their juice. And as she slips her shoulder straps down, "Casta Diva" from Bellini's Norma rises on the soundtrack, and the camera pulls back to reveal a courtly-looking old gentleman (Burt Lancaster), watching her with a reverential air. The opera music, the deep-hued photography, the grave movement of the camera — all tell us that we're witnessing a sublime communion. But we also recognize it as a rather scabrous one: a dirty old man is peeping at a young woman while she undresses. Nobility and trashiness mingle impudently throughout Atlantic City. As it happens, the regal Peeping Tom is a numbers runner named Lou who occupies himself with reveries of the years when he was an errand boy for the errand boys of Al Capone and Bugsy Siegel. There were giants in those days, Lou believes ("The Atlantic Ocean was something then," he muses), and he likes to pretend he was a giant too. He wasn't. Grace (Kate Reid), the aging widow downstairs, knows what a small-timer Lou really was. He once worked for her late husband, a gangster whose name -Cookie Pinzer - she can't pronounce without awe, and now he's her kept man;

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Trailers

CAVEMAN

n the beginning, life was simple. You'd venture out of your cave each morning and spend the day searching for ool. If you managed not to get pooka-ed by the giant, man-eating machas that stalked the earth, you'd gwee home to your mate, make zug-zug, and multiply. You see, even before the days of Mork and Mindy (but some time after the slow-motion Clairol commercial was introduced), man had developed a primitive vocabulary. "Kuda" meant "come,"
"ma" was "me," "nya" "no," "fech" an
expression of disgust. The vocabulary was limited (about as many words as you can count on your fingers), but it was concise, vivid, and served man's meager needs. Of course, as man tootled his way

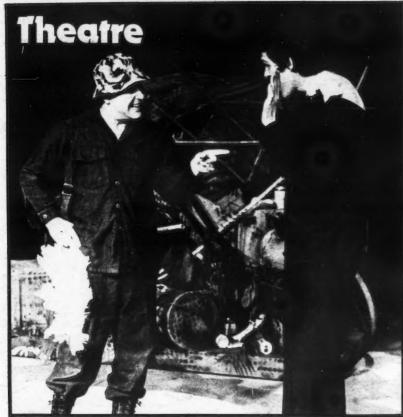
up the evolutionary ladder, he augmented the language. And so when he found that there was a developed, romantic carnal zug-zug, he called it "aloonda"; and when he unleashed the secret of the barbecue, he called the flames "haraka." Caveman, a freewheeling re-creation of these halcyon days, documents such prehistoric moments in meticulous detail, while confining itself to a language that might be called "primitive basic." And it tells how Atouk (Ringo Starr), the first homo erectus, achieved a series of firsts for mankind: the first handshake, the first war, the first jam session, the first hotfoot.

I wish I could say that, given its verbal limitations, Caveman is as visually lyrical and expressive as the best silent films. But I can't. Actually, this movie should have been named Animal Cave; like National Lampoon's Animal House, Caveman subscribes to the S&S (shit 'n' spit) school of filmmaking. If there's a public and proper interiors.

goopy, feculent substance around, these cavepeople will be swimming in it — anything from tar pits and tyrannosaurus egg yolks to mudflats made from dinosaur turd. Fech. As Atouk's great grandfather once said, if you've seen one macha ca-ca gag, you've seen 'em all. He might have added that if you've heard one whoopee cushion on the soundtrack, you've heard one too many. (Poor Ringo Starr: 11 years after The Magic Christian, and he's still playing with feces.)

Caveman's best joke is its opening title: "One Zillion B.C. October 9th"; from there the movie plummets into a comedic ice age. Still, this is the kind of film where one is grateful for minuscule displays of taste. You have to thank director Carl Gottlieb and his cowriter, Rudy de Luca, for eschewing some of the more obvious prehistoric cliches: no one in the film says "ooga-ooga" and no, Ringo Starr does not drag Barbara Bach around by the hair. And you have to give

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Peter Gerety and Tim McDonough

Oh what a lively war Vietnam in black, white and Gray

by Carolyn Clay

HOW I GOT THAT STORY by Amlin Gray. Directed by Larry Arrick. Scenery designed by Robert D. Soule. Costumes by William Lane. Lighting by John F. Custer. Original music by Barbara Damashek. With Tim McDonough and Peter Gerety. At Trinity Square Repertory Theater through May 10.

dmirers of Hemingway and Michael Herr may not approve of portraying the war correspondent as clown. But when the war itself is a grim sort of vaudeville, set in the steamily surreal jungles of "Amboland," well, what the hell? You might as well hit those kooky, gooky guerrillas, not to mention the ink-stained wretches in the trenches, with all the black-comic ambo-nition you got. Or so, perhaps, reasons Amlin Gray, the young author of How I Got That Story — yet another dramatic march down the typewriter keys into the mire of Vietnam. (When, I wonder, are we going to start lining up outside the theater doors and chapting "Hall no we won't so"?)

and chanting, "Hell no, we won't go"?)
Gray's play, which was produced Off
Off Broadway in 1980 and is now being
given a razzle-dazzle treatment at
Providence's Trinity Square, is not so
much about Vietnam as about the
relationship between the newshound and
the news. As Gray implies, sometimes
you get the story, and sometimes the
story gets you. If it's a contest, it's hardly

a fair one, since How I Got That Story pits one rookie reporter (a pawn of "Trans Pan Global" wire service) against a Historical Event peopled by thousands. To even things up, the Event, in all is incarnations, is played at Trinity by one very energetic chameleon named Peter Gerety, who looks more like Andy Hardy than like G.I. Ho. But at least he's short. Gerety and Boston's own 6'5" Tim McDonough, who plays the Reporter in camouflage with the obligatory press card in his hat, look like the cast for "Mutt and Jeff Visit the Mekong Delta." Fortunately, this cartoon is closer, in outlook if not in tone, to "Doonesbury," with bombs bursting in air — as well as, on one occasion, in the Reporter's pocket.

Gray is an imagistic machine-gunner, more interested in the overall barrage than in the well-aimed shot. He fires isolated impressions rat-a-tat-tat across the stage, where they form a jerky sort of newsreel, in black and white. The idea is to capture the confusion and the cynicism through which we filtered the Vietnam War—and to make it look like a random series of television spots. The Reporter arrives, fresh from "the west side of East Dubuque," and utterly without understanding of the situation in Amboland. At least he knows it's where the action is—if only he can get it to add up.

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Blithe 'Spirits'

by Alan Stern

SPIRITS WILLING by David Mauriello. Directed by Marco Zarattini. Sets and costumes designed by Ron Dion. Lighting by Maria Coutlis. With James L. Sullivan Jr., Maryann Bergonzi, Nancy Cella, and Wayne Conners. At the Nucleo Eclettico, Thursdays through Sundays through May 3.

s full-length plays go, Spirits Willing is based on a premise so flimsy that if you so much as blow on it, the whole enterprise goes up in a cloud of dust. Local dramatist David Mauriello's comedy, which is having its world premiere at the Nucleo Eclettico, is all about waiting, and — unless it's given the Samuel Beckett treatment (especially, some iconoclasts might argue, if it's given the Beckett treatment) — we all know what a deadly theatrical experience that can be. Fortunately, Mauriello doesn't see himself as an existential absurdist; he considers waiting to be the stuff of character comedy, and in Spirits Willing he drives his subcompact plot for maximum mileage.

Mauriello's play is based on "The Little Cask," a four-page story by Guy de Maupassant that tells how Jules, a successful innkeeper looking to expand, connives to acquire a prime parcel of land next to his business. Since the stubborn

old owner won't sell the land outright, Jules appeals to her greed: he'll pay her 150 francs a month, and as long as she lives, she keeps the land. But when she dies, Jules gains possession — after all, he reasons, the old hag isn't long for this world. This offer intrigues the woman — who's known as "Mother" — and, after bargaining up the monthly payment, she agrees. But three years later Mother is still going strong, and Jules, apoplectic over his bad investment, decides to take fate by the reins. With the help of a little fine brandy, he turns the woman into a raging alcoholic, and her death soon follows. Finis.

Not one of Maupassant's best and certainly, it would seem, insufficient material for an entire evening of theater. But, starting with this rickety framework, Mauriello proves a resourceful craftsman. First, he's moved the location to a turn-of-the-century New England village settled primarily by Italians. This is, of course, fitting for a North End production, and it also allows for some colorful accents, gesticulations, and folk customs. Mother, for example, adorns her body with sacs of garlic, wrapped in blue silk. Second, Jules (now named Julio) has been given a young wife, Violet, and a lawyer, Nicola, who conspire with him, thus eliminating the

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James L. Sullivan and Maryann Bergonzi

Pan-demonium in Electric City

by John Bush Jones

Z'APPENIN', conceived by Elaine T. Koury and the Boston Youth Theater. Music and lyrics by Larry Scripp and Sam Sheppard. Directed by Elaine T. Koury. Choreography by Andrea Herbert Majors. Lighting by Len Schnabel. Set by Costello. With Monica Dotten, Andrew Sawler, Sarah Carleton, Alice Burns, Beth Fitzgerald. Michelle L. Wheeler. Linda Joyce Thompson, Deborah Weaver, Lawrence B. Weaver, Pat Lynn (Boyce), Norris Dwayne Wiggins, Dominique DiGregorio, Benjamin Patrick, Clarance Thompson Jr., Kevin Miller, Debbie D'Italia, David Biggs, Rudy Cruz, Lisa-Marie Meola, W. Renee Pagan, and Brett McKee. Presented by the Boston Youth Theater at the Charles Playhouse, Wednesdays through Sundays through

That's the question with which I was left after two and a half hours of a show that, by any other name, is still a thinly disguised, trying-to-bepertinent Peter Pan parody. (Only the

names have been changed to protect against copyright infringement; see accompanying story, page 3.) Z'appenin' takes a sheltered Chestnut Hill girl not to Never-never Land but to the dancing-cockroach-infested depths of Electric City (a conglomeration of the Combat Zone, Mission Hill, the projects, etc.), with a gold-lame-clad, non-flying, latter-day Peter Pan named Larry Weaver as her slightly groovy guide. Filled with directly borrowed, if sometimes updated, incidents from J.M. Barrie's fantasy classic, Z'appenin' is, well, darling, but its intent is as opaque as the peanut butter named for Barrie's fly-boy.

Ostensibly, the play introduces the suburban miss and her two sisters to the lifestyle of the inner city — which encompasses both the pleasures of Peter (oops, sorry — Larry) and his free-wheeling gang and their poverty; many a lame joke is made of peanut butter as the staple food supply. Also on parade are the dangers of pushers and pimps — here embodied in the figure of Miller, the Captain Hook clone, and his gang.

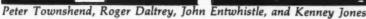
Although drawn to one another, Larry and Alice (Peter and Wendy) let their shared pride come between them, she refusing to stay in Electric City and he (unlike his gang) refusing to visit Chestnut Hill. Enter the narrator, telling the kids to cut that crap, 'cause it's up to the young to get it together — together. But the show's vignettes are so vague, its message so diffuse, that, in the end, the hands-across-Route-9 theme is reduced to the silly question of whether suburban kids should be allowed to go into "the city." Obvious answer, yes.

The dialogue sequences, conceived by director Elaine T. Koury and the Boston Youth Theater, play as exactly what they are: the result of ensemble improvisation, save for the occasional gag-line and the narrator's spiels. Improvisation is a fine learning tool for young performers, but it doesn't make for a pithy musical book; most scenes still need to be sharpened and focused. Larry Scripp and Sam Sheppard's musical score comprises thoroughly undistinguished (and indistinguishable) soft rock; sloppy

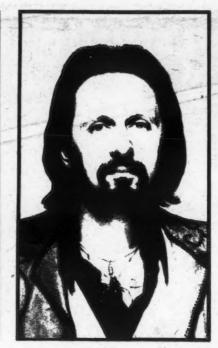
diction and unmiked vocals, rendered inaudible by the taped electronic accompaniment, make it impossible to tell whether the lyrics are much good. And while many of the cast are accomplished dancers who execute their terpsichorean maneuvers with skill as well as verve, much of Andrea Herbert Major's choreography is more Skippy than Peter Pan.

The stated aim of the Boston Youth talent - and there's a fair bit of it on stage at the Charles. But the performers are not well served by Koury's loose script and looser direction. Moreover, there are few real triple-threat performers in the show; singing is most uniformly weak, acting somewhat better (as in some natural comic delivery by Andrew Sawler), and dancing the best of all, with Deborah Weaver as the mute Frecks (Tinker Bell) and Brett McKee as Croc (guess who) doing some super solos. But the most thoroughly "professional" of the cast is Dominique DiGregorio, who brings to a relatively minor role (she's one of Larry's gang, a lost girl, as it were) superior dancing skills, an engaging personality, and the true glitz of a musical-theater performer. Except for DiGregorio and a handful of others, what's z'appenin', unfortunately, is not much.











Fooled again

The Who dance on our faces

by Lester Bangs

rankly, I wonder why I'm even doing this review. I haven't listened to FM or AM rock radio since "Band on the Run" was a hit. I've hated Roger Daltry and thought he should never leave Hollywood for more than half a decade. Pete Townshend has been pathetic for so long it hardly seems worth dredging up again. To me the Who is the corporation people are always accusing the Stones of being, because the group is so obviously having zero fun con-structing these albums of radio fodder for people who, by and large, don't listen anyway or buy out of habit and then either play the damn thing until they force themselves to like it or just admit defeat and file it. I'm so far gone, this album sounds more like a radio than a record-to me: all homogenized, creamy textures, not even too much of nothing. Somma for some, I guess, minor distraction, when not irritating, for me.

It's business as usual. The Who got

artier quicker than any other band in history - by its second LP, Happy Jack, the band was already broaching the Dreaded Rock Op with "A Quick One While He's Away." In its so-called prime - not including one slap-dash quickie on Decca's

part and Live at the Leeds — the group made exactly four (five if you count you-know-what as two) LPs: My Generation, (after which, with rare exceptions like "I Can See for Miles" and "Our Love Was, it was all downhill in my book), Happy Jack ("A Quick One"), The Who Sell Out (overrated, or maybe I just have limited taste for theatrical mod foppery), and Tommy, the very notion of which made me resist it for so long that when I bought Live at Leeds, I actually thought Townshend was even more of a genius because I mistook all those interpolations from *Tommy* and that long "My Generation" for outright improvisations, never having heard "the masterpiece," which, of course, I immediately went out and bought. Oh, I said.

During the same period, the Rolling Stones released 14 albums and the Beatles 10. I think these were better by far, but that's not even the point. After its first album, the Who was always a little bit stodgy, and when those long-awaited "masterpieces" came out, well, even if you were fanatic, were they that much better than Flowers? Everybody made a big deal over Who's Next in 1971, but everybody knew, when all was said and

done, it was the first and last tracks that claimed history. Two years later, another "epic," The Quadrophenia air-conditioner, in which Townshend's synthesized primal Who guitar fury was almost invisible under the waves of a plot even more strained than Tommy's. Two more years, The Who by Numbers, a totally forgettable album, except for the embarrassment of Townshend's delving into jeez-I'm-30 neurosis, slurring at 'young punks" to "stay drunk and stay high" while he slurped his Cognac. Then 1978, lame (even more synthesized) attempts to rise to new-wave challenge in Who Came Next, chiefly notable for songs about writing songs. And now this.

Well, the Who is certainly grinding out the product. Face Dances (Warner Bros.) is a perfectly nice album if all you want is another confection of slick rock readymades. The first thing you notice is that the songs really do sound like the guy sat down and said, "Well, got to write a song today," instead of having something in his mind - all complete with a little pandering arena-fodder ("My body feels good and I still sing a razor line every time/And when it comes to all-nightliving/I know what I'm giving/I've got it

down to a tee" - now, I ask you, could Steve Tyler cut that? Even if he tried real hard?), combined with shaky selfreassurance and vague denunciations of Nonbelievers. But structurally, all these songs are so formula-predictable that there is no way Townshend himself can believe in the Who anymore. They're jerky, jangly, jammed together, no in-eluctable flow of note building so right on note, with Daltry's mannequin-like singing the most immediate tip-off of the

The music is so consistently dense you may even overlook the lack of feeling or conviction. But the lyrics are what's truly curious. Now we all know that the average rock star does not dwell on anything remotely resembling mainstream reality - hell, in many ways, neither do I, lacking a nine-to-five job - but some of the crannies and crawl-spaces these guys get themselves lodged in and end up calling some new point of view in apparent desperation are bizarre indeed. There is a little Kiss-style blunderbuss sexism ("I love to hear you say my name especially when you say yes welcome me with open arms and open legs"), blanket refusal to accept responsibility on any level ("I can't be held responsible for blown behavior"), pleas for sympathy based on oddball (truly offensive) analogies ("Every lonely wife knows the way I feel" - give me a break), neo-realist breast beating ("I coldturkeyed/On the sofa" planted deep in studio marshmallow and marzipan), and just plain this-cat's-out-to-lunch-oh-well ("Did you ever sleep in a bear pit/With

Meet to the beat

A guide to the new R&B underground

by Mike Freedberg

othing could have been better for disco than its ceasing to be a mass culture. This development entrusted the future of rhythm music to the hard core: blacks in cities of the Northeast, gays in cities of the night, and revelers of all kinds in Montreal. Together these allies by common interest have directed the birth of a club-wise, disco-derived, alternative dance music that exists outside the charts and whose potential small enoug 45,000 copies make an estimable hit that none of the major labels is interested. (Although from time to time one of their throwaway 12-inchers ends up a club hit.) Because such small (often oneman) labels as S.O.N.Y., West End, Emergency, Etcetera, Brunswick, and Uniwave lack distribution and certainly lack buyer recognition except among cognoscenti, the new rhythm music moves forward only within its own circles. So much the better: its hippest makers don't even try to satisfy the larger market. Instead, they interpret what's going on in the greater world for those whose world is narrow: the clubs, the street. Only realworld tones - traffic, industry, video games, at aletes' grunts - authenticate to dance fanatics a context within which they can move and shout. Especially when the DJ arranges a sequential pag-

eantry - and the dancers can feel them-

selves actors in the action. More than the dancers themselves realize, the rhythm hits of this demimonde represent DJ taste. Of the 25,000 to 45,000 that the average club hit sells, a third to half go to DJs and their clique of friends. Every Saturday afternoon DJs gather at Popcorn and Strawberries on Boylston Street to hear the week's new records, and to buy 10, 15, 20 of the best. and Washington, too. These DJs don't give a damn about labels or stars. They want the blam of a beat, the mixable rhythm poem, the out-of-bounds floor shout; they want rap disco discs with their can-you-top-this, instrumental Bsides. And if they have to buy Kleeer's 'Get Tough" (Atlantic) or Joe Dolce's 'Shaddup You Face" (MCA) to get it, then Kleeer and Joe Dolce is what they'll

What follows is a sampler of — a guide to - some of the more popular 12-inchers. I've grouped these picks according to the various formats now operating.

Rhapsodic female glides
Taana Gardner, "Heartbeat" (West
End), in "club" (long) and "party"
(short) versions. The hottest club hit in the Northeast flies straight through the blues. In a firm yet desperate gasp from



I aana Gardnei

within a torturously slow thump-thump that is her own heartbeat as well as the song's, Gardner screeches rebukes at a willfully inattentive lover. All her scorn, however, concedes desire: "You make me fee-ul so weak!"

Empress, "Dyin' To Be Dancin'" (Prelude). Featuring Heidi Dudley as a Crystal or Chiffon, Empress hyperventilates in a pipsqueak to show how she's lifted and twirled by a bass that squirms through a mellotron serenade. A deli-

cious little disco rapture. Sylvia Striplin, "Give Me Your Love"/"You Can't Turn Me Away" (Uno Melodic). Forget the hit A-side, where the drummer's slip-slide buries Striplin's yelp. On the flip, her low-spark recitative uses cool in precisely the same way Gardner deals heat.

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True raps: the New York style
The rappers of Sugarhill Records — the
Sugarhill Gang ("8th Wonder"), Grandmaster Flash and the Furious 5 ("Freedom," "The Birthday Party"), the Funky 4 plus 1 ("That's the Joint"), and Sequence ("And You Know That") - have made it. They popularized the form. But there are some equally enchanting rappers working their steals and improvisa-tions on humbler labels. No fewer than three swipe and excite Vaughan Mason's martial "Bounce, Rock, Skate, Roll" ver-sion of Chic's "Good Times" riff.

Count Coolout's "Rhythm Rap Rock" (Boss, reissued and edited on WMOT) trips through a history and an explanation of rap in a dazzle of jive lines; his rhythm section plays the suavest percussion. Trickeration's "Rap Bounce Rock Skate" (S.O.N.Y.) recalls the crudely taped, muffled street blues of pre-Chess braggish, but rapidly rhythmic. In be-tween is Jimmy Spicer's "Rap Bounce" (Dazz).

Hard to find is the Disco 4's "Move to the Groove" (Enjoy), perhaps Enjoy house band Pumpkin's clearest approach to the J.B's at their most joyous - rhythm equivalents of black pride on the march. The 4's lead switches are quickcuts: "Just get on the mike when you're ready to rhyme/Well it's about that time I'm ready to rhyme

Near raps These have the word-rhythm of true raps but not the self-advertisements. Frankie Smith, "Double Dutch Bus" (WMOT). "Get on the bus, move your feet, chicka-chicka." Well, which is it? On the bus, or move your feet? Smith's missed his bus, so he pretends he is one as Continued on page 14



Jello Biafra of the Dead Kennedys

Boston über alles

by Doug Simmons

he name alone - Dead Kennedys - rubs salt into America's wounds and then laughs. But there's more than tastelessness at work here. Consider the name of lead singer Jello Biafra. Can you think of a sharper description of US-Third World relations? More than any American group, this San Francisco band, which played the Channel last week, has politics on its mind. Its zany attack, though, owes more to the Yippies than to the Sex Pistols. Biafra even ran for mayor in Frisco's last election, garnering 6600 votes and placing fourth; it was a classic publicity stunt, inspired by Hunter Thompson's run for sheriff in Aspen in the late '60s. Biafra's platform called for a law requiring all businessmen to wear clown suits to work, among other things.

The Dead Kennedys' album, Fresh Fruit for Rotting Vegetables (IRS), is full of such lampooning and war-club irony. In fact, comedy is what distinguishes the group from its grimmer peers down in LA. For example, in the opening cut, "Kill the Poor," Biafra sermonizes, "Efficiency and progress is ours once more/Now that we have the neutron bomb." After a gleeful whine - his usual tone - the band steps in hard and fast behind him, and he sneers the chorus: "Kill! Kill! Kill! Kill! Kill the poor." (Discussing this song, guitarist East Bay Ray told me before the Channel show, "You'd be surprised how many people think we're serious. That song was number four on the charts in Portugal. We think the government promoted it.") Even on less cosmic matters,

satisfyingly overstated. This song, incidentally, is a musical pun, stealing the riff from the Blues Magoos' "We Ain't Got Nothin' Yet," which gives you an idea of the Kennedys' garage-rock in-

The weaker songs on the album don't have a political focus. "Ill in the Head,"
"Stealing People's Mail," "Forward to
Death," and "I Kill Children" are all
routine punk obnoxiousness. So unremarkable, in fact, that these make the album a questionable purchase, especially since the essential cut, "Holiday in Cambodia," is also a single. A bona fide underground hit (number two on the 1980 "Cellars by starlight" Top 10) it's an attack on complacent college students. (Biafra once said in a Slash inter-Wouldn't you love to see the entire student body of UCLA working in a coal mine?") Biafra digs in hard:

So you been to school For a year or two

such as high rent and no heat in "Let's Lynch the Landlord," the bile is

spirations.

syncopated diary

by Bob Blumenthal

on't let the following reflections create the impression of a local jazz boom, for 1981 has been a lean year and threatens to grow leaner. After an autumn of solid and varied activity, primarily at Lulu White's and Tinker's, the club scene has dried up, and jazz fans are left without the security of knowing that a room can be counted upon to deliver major players on a regular basis. Michael's picked up the slack valiantly for a bit but is now closed indefinitely while it seeks new premises. Sandy's plans to reopen soon, although those who make their way to Beverly will find the emphasis on the local and traditional. Tinker's was unable to deliver the big names it advertised throughout the winter, but will apparently try again shortly. Lulu's has been sold to Henry

The crunch is upon us, and Boston fans should prepare for a period of and reduced outlets for the local bands. Those who can't scratch up gas money or shuttle fare for a weekend in Manhattan (still the land of jazz bounty) will cherish the occasional club booking and will feel more indebted than ever to such nonprofit producers as the Harvard Office for the Arts, the Boston Jazz Society, and Jazz Celebrations, which is responsible for three of the four performances noted below.

Jane Ira Bloom's concert a couple of weeks back (March 29), held at Emmanuel Church like the other Jazz Celebrations events, marked the first local performance by the Waban native. Her two albums have been heard frequently on the radio, particularly the recent Second Wind (Outline Records,



George Lewis

200 West 70th Street, New York, New York 10023). Given the shortage of female soprano saxophonists, Bloom can expect increasing attention; fortunately, her personal approach to the horn is a welcome relief from the typical Coltrane clones of every gender.

I must admit some disappointment with her playing at Emmanuel Church, primarily with her sound. On Second Wind her horn is neither reticent nor overblown, and this shunning of extremes creates a life-sized presence that gives a conversational intimacy to her well-considered lines. In person Bloom blew harder, planing off much of her tonal warmth in the process. At moments her soprano turned extremely dry, like the sound of Lee Konitz at its most constricted. Her facility though, never abandoned her; and her stylistic range was convincing in a program containing free pieces, the Eastern "Shan Dara," and a clever blowing line entitled "I Got Rhythm But No Melody."

Complementing Bloom at every turn were bassist Harvey Swartz and vibist David Friedman, two players previously heard together in Double Image. Swartz

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In daddy's car Thinkin' you'll go far . . . It's time to taste what you most fear Right Guard will not help you here Brace yourself my dear lt's a holiday in Cambodia It's tough, kid, but it's life.

And you know you've seen it all

What brings the song off, however, is the music. Ted's drums crash and bang (the more fully named D.H. Peligro has since replaced him), Klaus Flouride's buzzy bass rumbles, and East Bay Ray takes off on one of the most twisted guitar runs I've ever heard. He sets the tone immediately with a sort of oriental Twilight Zone motif, highlighted by eerie piercing notes that fire through the mass like tracer bullets. He then bends and screws the riff, methodically cruising up and down, before ramming it home on the chorus. The song ends with Biafra chanting, "Pol Pot Pol Pot Pol . . . "

More than anything, this song was responsible for the sellout crowd at the

Channel, one of the largest audiences, about 1600, to turn out in Boston for an American punk band. When the Dead Kennedys played the Rat in 1979 perhaps 100 people showed up. They were just another band then, and Biafra's table-toppling forays into the audience alienated nearly everyone in attendance the few who remained for the second set stayed far away from the stage. But for last week's show the Dead Kennedys were greeted as heroes, and, to their credit, they challenged that reception.

The Channel was certainly prepared for the worst. With no explanation, four blue-shirted bouncers ordered entering patrons into a single-file line, patted everyone down, then let them in one-byone. A stupid show of force. If the audience was treated like cattle outside, the oversold club was even more stifling inside, hot and cramped. East Bay Ray, for one, wasn't happy with the club's attitude. "They wanted to put a 10-foot barrier around the stage filled with bouncers. We told them, 'Look, we've played all over the country and in Europe in front of all sorts of crowds. You don't need this.' They said, 'Well, the Plasmatics used it.

Ray said the band has a simple technique that always works when vio-lence arises. "In LA, the last time we played, there was a fight in the crowd so we just stopped and had everyone look at them. Then we asked them, 'Why beat up each other? Why not go beat up the president of McDonald's? If you're going to be violent, attack bank presidents.' That always stops them. Makes 'em look

stupid.

It still got pretty crazy when the band went on at 1 a.m. Jammed tight against the stagefront, people leaped and flailed; it was even more intense than the pit action that Black Flag prompted last month at Spit. About half the 15-song set was new, including the band's next single, "Too Drunk To Fuck." Biafra dedicated another, "Bleed for Me," to Alexander Haig; like "Holiday," it's an anti-war editorial, but this time the object of concern is El Salvador. My favorite of the new ones was "Moral Majority," especially its silly "Rock of Ages" bass line. About a minute long, its insults are directed against Jerry Falwell and his followers (the chorus: "Blow it out your

Quite a few people insisted on throwing drinks into the air throughout the show, but the only real destruction was done during "Riot," when the shirtless and sweaty Biafra, looking like a putty-muscled demon, leaped into the air and tore out about eight feet of acoustic ceiling tiles (accidentally, judging from his surprised expression). I didn't see anyone get hurt, though Biafra likely bruised a few fans with his running leaps into the audience. (He had two attendants whose sole chore was to drag him, often by the ankles, back onstage.) The most frightening moment, however, was when the crowd anticipated the chant of 'Pol Pot," thundering his name. "Damn," I was thinking at the time, "I hope you people realize what you're

By the encore, pandemonium reigned. Someone handed Biafra a box of Jell-O. He broke it open, sprayed it over the crowd (followed with water), and asked for requests. Many hollered for "Drug Me," from the LP. He refused, saying, "Undrug yourselves and Uncle Sam will have a much harder time fucking with you." Rude, but certainly compassionate advice. Instead, the band played its first

. Continued on page 14 gay mereka a cagnette (a sun tatte



	ST	THIS WEEK ARTIST	TITLE	W	EEK(S) ON LANEL
1	1	REO SPEEDWAGON	Hi-latidelity	14	Epic
2	2	THE WHO	Face Dances	3	Warner Bros
4	3	JOHN LENNON/YOKO ONO	Double Featasy	17	Gellen
5	4	STEVE WINWOOD	Arc of a Diver	12	Island
3	5	PAT BENATAR	Crimes of Passion	29	Chrysalis
6	6	STYX	Paradise Theatre	11	A&M
7	7	THE POLICE	Zonyaita Mondaita	22	AAM
-	8	THE PRETENDERS	- Extended Play	1	Sire
8		ERIC CLAPTON	Another Ticket	4	RSO.
10	10	RUSH	Moving Pictures	8	Mercury
13	11	PHIL COLLINS	Face Value	3	Atlantic '
18	- 12	KENNY ROGERS	Greatest Hits	14	EMI/UA
21	13	GROVER WASHINGTON	Winelight	3	Elektra
9	14	JAMES TAYLOR	Dad Laves His Work	5	Columbia
770	15	AC/DC	Dirty Books Bone Dirt Cheep		Atlantic
-	16	GRATEFUL DEAD	Reckening	6239	Ariota
	17	VARIOUS ARTISTS	Kampuchee	5	Atlantic
	18	ROBIN LANE/CHARTBUSTERS	Imitation Life		Warner Bro
11	19	NEIL DIAMOND	The Jazz Singer	17	Capitel
14	20	38 SPECIAL	Wild Eyed Southern Boys	6	ASM
12	21	THE ROLLING STONES	Sucking in the Seventies	3	Rolling Ston
~	22	SMOKEY ROBINSON	Being with You	1	Retown
24	23	U-2	Sold State of the	9	
16	24	BARBRA STREISAND	- Gality	25	Columbia
-	25	BRIAN ENO/DAVID BYRNE	My Life in the Bush of Ghosts	4	Sire

WBCN'S MOST PLAYED ALBUMS

1	Wood o moot	TENTED NEDO		
- 1	THE WHO	Face Dances	4	Warner Bro
2	THE CLASH	Sandinistal	6	Epic
3		Extended Play		Sire
4		Face Value		Atlantic
-5		Boy		Island
6				Warner Bro
7				Epic
			22	A&M
			1	Mercury
			1	EMI/Liberty
		Reckening	5 1	Arista
			24	Epic
			5	A&M
			1	Atlantic
				Columbia
		Wild Eyed Southern Boys	5	A&M
			8	Fplc RCA
			3.1	
				Chrysalis
20	THE JIM CARROLL BAND	Catholic Boy	18	Alco
(WBCN'S MOST	PLAYED SING	FS	7
	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	1 THE WHO 2 THE CLASH 3 THE PRETENDERS 4 PHIL COLLINS 5 U-2 6 ROBIN LANE/CHARTBUSTERS 7 ADAM & THE ANTS 8 THE POLICE 9 TOM DICKIE/DESIRES 10 KIM CARNES 11 THE GRATEFUL DEAD 12 REO SPEEDWAGON 13 STYX 14 AC/DC 15 ELVIS COSTELLO 16 38 SPECIAL 17 ELLEN FOLEY 18 ROBERT GORDON 19 PAT BENATAR 20 THE JIM CARROLL BAND	THE WHO THE CLASH Sandinistal THE PRETENDERS PHIL COLLINS U-2 ROBBIN LANE/CHARTBUSTERS THE POLICE THE POLICE THE GRATEFUL DEAD RESPECIAL STYX AC/DC STYX AC/DC RESPECIAL RESPECI	1 THE WHO 2 THE CLASH 3 THE PRETENDERS 4 PHIL COLLINS 5 U-2 6 ROBIN LANE/CHARTBUSTERS 7 ADAM & THE ANTS 8 THE POLICE 9 TOM DICKIE/DESIRES 10 KIM CARNES 11 THE GRATEFUL DEAD 12 REO SPEEDWAGON 13 STYX 14 AC/DC 15 ELVIS COSTELLO 16 38 SPECIAL 17 ELLEN FOLEY 18 ROBERT GORDON 19 PAT BENATAR 2 Sandinatal 6 Evidence 8 Evidence 10 Imitation Life 2 Competition 11 Mistaken identity 1 1 1 Mistaken identity 1 1 1 THE GRATEFUL DEAD 1 THE WHO 2 THE WHO 2 THE WHO 3 SINCH AS A STATE OF THE WHO 4 SINCH AS A STATE OF THE WHO 5 OF THE WH

WBCN'S MOST PLAYED LOCAL MUSIC

WITH A BULLET

ted by Mere Miller, WBCN's Asset

- Gary U.S. Bonds (EMI/Liberty) Bonds is back, and Springsteen's got him. Yes, Gary U.S.¹ Bonds returns from the depths of obscurity with a hot new album produced by his greatest disciple, Mr. Bruce Springsteen. Bonds, you will remember, Is responsible for such early '60s classics as "Quarter to Three," "Twist Senora," and "New Orleans," and for the past 6 or 7 years has been doing a discoact in Holliday Inns from coast to coast. But the Bonds/Springsteen team is a natural and the album proves it with songs like "This Little Girl," "Jole Blon," The Beatles' "It's Only Love," Dylan's "From a Buich 6," and the title cut trocks and rolls and bumps and grinds and all the things good rock & roll should do. Buy Bonds and help save the world.

"I Am the Beat" — The Look (MCA)
Sorta sounds like The Buckinghams meet The Sweet and go to Vegas, or an updated version of that Bonzo Dog Band classic "Look at Me I'm Wonderful" (you all remember that one, right???). In any case, an incredibly infectious little pop ditry from England which only takes one listen before it's permanently engraved in your brain. You'll sing it in the shower, on the subway, playing water polo, ad nauseum. Destined to become a major hit all over the world. You'll love it.

Records

IT AIN'T WHAT YOU EAT IT'S THE WAY HOW YOU CHEW IT (Rounder)

e's your basic rockabilly original from Smackover, Arkansas, a working musician who for years has been performing threesets-a-night stands that are as memorable as any you're likely to discover on the honky-tonk circuit. Trouble is, Sleepy LaBeef has always left his best performance in the corner bar. A recent appearance at Mister McNasty's, something of a Fenway hole-in-the-wall for urban cowboys, was easily as stirring as such earlier and unforgettable Sleepy shows at the late-lamented likes of Park Square's Hillbilly Ranch (now a hole in the ground) or the fabulous Fifth Wheel Room at Alan's Truck Stop in Amesbury.

No two sets in such comfortable surroundings are alike, but each features an all-American mix of blues, country ballads, gospel, and even a touch of Cajun soul woven into Sleepy's usual exhausting but inexhaustible celebration of honest, straightahead rockabilly. It's the sort of performance Robert Gordon can only dream about.

Still, his recordings have been disappointing they haven't even come close to capturing the energy and excitement of a live Sleepy performance. It is, in fact, precisely because I'm such an unabashed Sleepy fan that I rarely play his Sun records. Mostly, they manage to lose his inspired, dancing guitar work behind ponderous drumming or some such; and even worse, that distinctive booming bass voice that rocks and soothes at the same time comes out muffled or frustratingly fuzzy. Playing such albums just makes a fan long ache, actually - for the real thing.

Now for a bit of rockabilly good news. Sleepy's first album for Rounder Records may have a silly title, but it's an overdue breakthrough. It seems that Sleepy was in charge of the recording sessions this time, and to this we presumably owe the album's marvelous range - everything from the brazen "Tutti Frutti" (how many bar musicians could take a Little Richard classic and make it their own?) and the corny country tearjerker "Breaking Up My Home Again" ("It's so hard on furniture not to mention a beat-up heart") to this onetime would-be preacher's gospel rouser, "Wonderful Time Up There."

No, the six-foot-six, 250-pound bulk of Sleepy's stage presence doesn't exactly leap off the vinyl at you, but for the first time some of the immediacy of Sleepy on stage comes through on an album. A piercing piano enlivens his forceful rendition of 'Shake a Hand" (better than Jackie Wilson's), and nothing less than a Cajun harmonica - not my favorite instrument - dominates "If I Ever Had a Good Thing." Otherwise, the clear enunciation of Sleepy's guitar and his impossibly lyrical bass voice come through this time, and the entire album rocks, easily and gracefully.

And, amazingly, this bar singer with a reputed repertoire of 6000 tunes and as many one-nighters under his ample belt keeps growing and improving. At the corner bar he can just as easily swing into a stylized rendition of Willie Nelson's latest on request as dredge up "Tore Up" one more time without sounding bored or repetitive. That's what makes Sleepy's something more than a mere nostalgia act. At least, it certainly sounds heartfelt when he belts out, "I'm ready, willing, and able to rock 'n' roll all night," a song that might well be his anthem because, of course, he is. In person, anyway. The difference, again, is that his previous albums made me long for Sleepy's personal appearances. This one reminds me of them, and that's so much better.

- Dave O'Brian

The Brains **ELECTRONIC EDEN** (Mercury)

eadlining a triple bill of local neighborhood brats (the Loners) and sub-urban studs (the Taxi Boys) at the Channel a week ago, honor students like the Brains couldn't help but stick out. Yet what grabbed your attention wasn't arty at all. Oh sure, lead singer/synthesizer player/nerd in excelsis Tom Gray may have mastered the old art-schooler's trick of thrusting all vocal mannerisms forward, but you can always hear a hint of the emotion that he gulps down. His keyboards are just as prone to cathartic bursts of noise for noise's sake as to clockwork precision, and the rest of the band is interested in tension only for the sake of purging it. Electronic Eden, like last year's debut, is an act of diplomacy. In the same way that Gray's songs turn up the hidden desperation behind the lives of bright, "normal" kids, the band pumps AOR basics with shameless, needed melodrama. "Hypnotized" may sound like a perfect choice for a single, hooks and all, but - thankfully? - the rhythm section's tantrum is too vivid, lending the performance a wonderfully graceless edge. "Asphalt Wonderland" might be a calculated dark-night-of-the-soul anthem, but who among us would be caught dead mouthing, "Dum de dum de dum de li/Everybody wants to be all right/Dum de dum de dum de day/Everybody wants to be

Being okay, being all right — that mundane goal gets chased with a hero's fervor across much of Electronic Eden. Gray's hyper-aware, but not alienated. He may sound hopeless, but that hopelessness isn't closed off. When he opens "No Tears Tonight" with the declaration, "I'm tired of feeling sorry for myself," you want to believe him as much as he wants to believe himself. And when, with mock spontaneity, he flung his plastic spectacles across the Channel stage, you relished that broad, perfect gesture, hammy as it was. This bluntness draws you into Gray's uniformly downbeat little passion plays. Frail, bug-eyed, mugging his way through "Little Girl Gone" or "Money Changes Everything," he's not so serious that he can't play his own traumas for laughs. Neither is the rest of the band. Rick Price delights in playing the self-depreciating guitar hero; drummer Charles Wolff and bassist Bryan Smithwick wield a beat so clay-footed that they are a caricature of a rhythm

Then again, smart kids are always good for laughs. What they're no good at is anything that disrupts the flow of witty conversation: love, money, "things we don't understand." That's from the debut's "Gold Dust Kids," a lost-generation manifesto that keeps its tongue in its cheek even as it wishes it could bite the fool thing off. A song about being too smart for your own good, it almost was. Electronic Eden, out of the classroom and into the street, doesn't allow itself that cool perspective. By the end of their Channel gig, the Brains themselves weren't too interested in playing it close to the vest either. The set's closer had Gray willfully trapped in the "Dream Life" that "Gold Dust Kids" lays bare, pleading "Don't shake me/Don't wake me" while groveling on the floor. He closed out the song shaking his keyboard con-sole as if to topple it, the band's Bo Diddley stutter building all the while. "Heart in the Street" had a slow, epic sweep that was jarring coming from rockers this compulsive. Gray tore at the chorus's questions ("Jesus Christ, can't we do anything right?/What's the matter with you?/What's the matter with me?") more brutally than at any line that night - probably because it's unclear just what has gone wrong between the song's two lovers. Not only is knowing all the answers impossible, the song seemed to say, but it wouldn't help even if you did. For know-it-alls like the Brains, that's no small epiphany. - Mark Moses

Spirits

Continued from page 5

need for tedious monologues. But most important, Mauriello has written in a red herring or pickle, something of the delicatessen variety that sustains a good half of the play and provides a tidy curtain line. Most of the first-act conversation, you see, revolves around Julio's sexual equipment: Violet is loath to leave bed because of it, and Mother is willing to gamble away her land for a peek at it. The first scene, in fact, is one long negotiation interruptus: every time Julio puts on his pants to go bargain with the old woman, Violet wheedles him back into bed. Mauriello has taken Maupassant's rather chilly tale of greed and hypocrisy and turned it into a sex comedy.

Needless to say, this sort of material has to be written with wit to be interesting and played with delicacy to be amusing. Spirits Willing suffers from repetition, but it often sparkles. Mauriello gives each of his characters strengths and foibles that, within the narrow confines of the plot, bounce off one another in surprising ways. And though there are lapses in the Nucleo production (director Marco Zarattini considers this a work in progress), the company seems well on its way toward hitting the appropriate style. In the Nucleo's intimate quarters, we're practically in bed with Julio and Violet, and so Zarattini wisely steers away from broad, ear-splitting comedy. This is the way you'd expect Italian New Englanders to behave: passionately, but with voices hushed.

James L. Sullivan, with his twinkling Irish eyes, seems an unlikely choice for the splenetic Julio, but he invests his character with charm and gusto; and Nancy Cella's cagy old mama is a nice combination of calculation and surface sweetness. I had more trouble accepting Maryann Bergonzi as Violet. With the tomcat features of a Genevieve Bujold, she looks perfect for the part, but her Eartha Kittenish purring of lines gets to be monotonous.

Mauriello's zest for invention creates problems that still need to be resolved. Having added two characters, he hasn't yet figured how to dispose of them without disfiguring the story line. He employs an ironic ending that Maupassant might have liked, but then he puts a double twist of murder and betrayal on the play that sends it reeling into a different genre. Audiences are bound to be confused: having settled in for some ado about nothing, we emerge thinking we've just seen Deathtrap, Italian Style.

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Books

The 'Tender' trap

by Christine L. Kane

omewhere in New York City there's an editor who should be beaten lightly with a wooden spoon, dipped in lukewarm fudge, rolled in crushed pecans, and placed on prominent display in the offices of Alfred A. Knopf. The party in question, whose gender we neither know nor care to know, might then stand as a reminder to the publishing world that certain editorial crimes - of omission and commission, against authors and against readers ought not to be tolerated. In this case, we're talking about a rather common but serious felony — permitting a manu-script to be published before it's ready for publication - and a series of subordinate misdemeanors: clumsy sentence structure, careless usage, errors in syntax, double negatives (even triple).

Tender Offer, Boston writer Alexandra Marshall's second published novel, suffers from all these editorial lapses and thus is a book with promise that will never be fulfilled. And it has a lot of promise. The book recounts two weeks of crises in the life of 50-year-old Phoebe Newcomb. Armed with a \$1.16 investment and a recipe for homemade fudge Phoebe has, in 20 years, built a profitable company that employs 500 people, nets \$59 million in its best year ever, com-fortably supports its president, and pays healthy dividends to her two grown children, Roger and Alice, whom Phoebe has raised on her own. The trouble begins when Syncorp, a Houston conglomerate, makes a "tender offer," Wall Street jargon for a raid wherein a large corporation attempts to buy up enough stock to take control of a smaller one. Panic-stricken, Phoebe launches a campaign designed to convince major and minor stockholders that they shouldn't sell her company out from under her. Even as her life's work is threatened, the tender offer triggers three simmering conflicts in her personal life. She must strike a compromise with her sailing-bum son, who wants to sell his stock so he can buy the boat of his dreams. She must free herself of the paternalistic influence of board member Henry Page, a major stock-holder and Phoebe's longtime mentor. And she must finally fish or cut bait with her patient and devoted lover of many years, Barth Hoffman, a successful West Coast designer.

Tender Offer isn't as ambitious as Marshall's first published novel, Gus in Bronze, which deals with the death, by cancer, of a 39-year-old wife and mother, so there's probably no point in measuring it by the same standards. Instead, it aspires to be a solid piece of entertainment - the upbeat novelistic equivalent of say, a Lou Grant episode. It deals with very contemporary subjects: women in business, the recent epidemic of corporate raiding, the sexual lives of middleaged people. It has a healthy dose of upscale name-dropping: Yale, Tabor, the Vineyard, Antigua, Beene, Halston, Calvin Klein. And its happy ending is practically guaranteed from the start.

Yet even in the lesser realm of pop culture, Tender Offer fails to meet the standards of efficiency and consistency necessary for a good read. Marshall might have pulled it off with a vigorous, intelligently coached rewrite, but the coaching is nowhere to be seen. So the reader must plow through prose that reads thus: "The speech she had just delivered was the one in which Phoebe dispensed traditional values as if they were free samples of her fudge, the one for which she was already known at Harvard and, because of a profile in Fortune, to specialized readers every-

This blunderbuss of a sentence slows you down with five tame verb phrases, including a "had," a "were," and the ever-popular "was" (twice). And it raises several nagging questions that a con-scientious reader feels obliged to answer before going on: exactly what is a specialized reader? One who reads specialty magazines? (And is Fortune really a specialty magazine?) Or one who has a professional specialty and also reads? Is Phoebe known at Harvard for her fudge (as a quick reading suggests) or for her speech (as common sense and a second reading suggest)?

And that's only the first sentence in the first chapter of the book. Unfortunately, it sets a precedent for further careless writing. For example, at one point Phoebe is standing at the shallow end of her swimming pool surveying a vine-covered chain-link fence "that kept the pool away from unaccompanied children." The latter is a gratuitous phrase to begin with since most pool fences, even decorative ones, serve a safety function. Further, the phrase is backwards. Fences don't keep pools away from children. They keep children away from pools.

These are minor technicalties which, multiplied by the dozen, become a source of intense irritation. More important, they suggest larger problems: lack of focus, lack of concentration. It is in this respect that the reader and perhaps the author should resent the editor's laxity. For the book is sabotaged by its lack of discipline. It should have been cleaned up, shaped up, battered into some semblance of order before it was shipped off to the typesetter. Tender Offer makes



for frustrating reading precisely because we keep catching glimpses of the book that's hiding inside the book that was published.

Marshall, who admits almost as a confession that she loves to write dialogue, is quite good at it. Phoebe's exchanges with Roger over his threat to sell his stock reveal her as a bullying, manipulative parent who's too impatient and artless to conceal her own selfish motives. At the same time they expose Roger as her stubborn, passive-aggressive counterpart:

Then the worst thought dawned. "Is it for the money?

Roger managed a direct look. "Not exactly."

"For the money? Jesus. You want their forty-three bucks a share?"

"Not exactly, I said. I want a

Of course he'd wanted a boat, he'd always wanted a boat. Phoebe's mouth dropped open with surprise at what was no surprise. "A boat."
"You knew that."

"I know." "And it's funny, if you'd had Phoebe's Fudge put in for a boat, like I asked, there'd be no problem, maybe. It's quite ironic So basically, I'm not sure I want to agree," said Roger.

'No, I guess you aren't."

"In fact I might not agree," he added, elaborating, "or I might." "But you're not going to answer now, is that it?"

"That looks like that's it, Mom,"

Roger smirked. Marshall is also deft at characterization. She draws a brief but comic portrait of Henry Page and his wife Marian, an aged childless couple who live such a rigidly patterned existence that they replace their old wallpaper with new paper in the same design. "They'd made their decision decades earlier about what

they wanted where, so that everything in the house had not only its place but its way of looking, and upholstery, curtains, carpet, paint, linoleum, and bathroom towels were at the same time always, and never, new.

Characterization and dialogue are Marshall's two consistent strengths, though occasionally she also shows a knack for cinematic detail. In the first chapter she describes a boyish-looking woman student who attends Phoebe's lecture at the Harvard Business School; this woman wears a polka-dot bow tie "with great black dots like bullet holes" and stretches her legs out so they "disrupted the neat gray carpet that ran like a zipper up the aisle." Unfortunately Marshall doesn't sustain her attention to the kinds of odd detail that yank a reader into the time and place described.

At an author's gathering last winter, John Irving voiced a complaint common among writers today: most publishers are no longer willing to support and publish a promising young fiction writer during the time it takes the novelist to develop a voice, reach maturity, win a following, and finally bring the publisher a return on investment in the form of increased book sales. Rather, said Irving, the money men allow a writer to struggle along until he or she is poised on the verge of the "breakthrough novel," usually the third or fourth or fifth book, at which point the publishers rush in, brandishing their checkbooks.

Knopf has brought Alexandra Marshall along since 1976. The company may publish her third novel, now in progress, but not yet under contract. If so, it should keep in mind that intelligent, rigorous editing pays for itself: speeding the development of a writer's powers of self-criticism, sheltering a work from needless exposure to predictable criticism, and protecting the reader from the disappointments of a book prematurely published.

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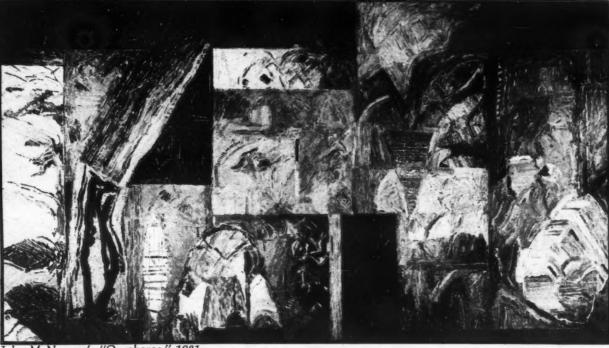
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Seeing is believing

John McNamara's maximum space

by Kenneth Baker

ainters render us a curious and little-understood service: they supply us with things to look at. This sound ironic, for what does the visible world itself consist of but things to look at? But your experience will confirm that there are few things your eyes fall upon in the course of a day that cause you to prize or even to think about your own ability to see. Good paintings are exceptional objects in just this respect: to appreciate them is in part to appreciate your own vision, to value consciously one of the central sensations of being alive.

The paintings in John McNamara's second one-man show (at the Cutler-Stavaridis Gallery through April 25) invite this kind of appreciation. At first their large scale looks like a bid for attention, as if McNamara thought of himself

in competition with billboards, movies, and other forms of magnified mass publicity. But if you spend some time with the pictures, you come to understand that the range of visual sensations they provide would be unavailable in works of lesser proportions. In fact, you may come to feel, as I did, that the smaller works on view look like a concession to the art markets presumed preference for works of portable, domestic scale. The three largest canvases have a lush, rangy generosity that seems to be the truest reflection of the artist's temperament. In looking at these huge canvases, you have to retrace somewhat the artist's steps in making them. To feel that you've seen them, you have to move close and back away repeatedly, slowly composing your sense of each picture from the aspects it offers at

various distances. You cannot fail to notice that looking at these paintings, getting to know what they are, is a constructive activity that parallels (but does not duplicate) the painter's activity in making them. These are works that enable us to think about the relations between making a painting and making

McNamara's art is plainly not the work of someone who thinks of painting as a pastime or as a device for self-promotion. Each canvas is evidently the result of long, slow accretion and growth, and it is not surprising that the largest ones seem to record many changes of tone, mood, and tempo. Here, as in one's life, well-planned passages merge unpredictably with moments of hesitation, flights of whim, adandoned beginnings. Yet McNamara's pictures are largely free of the dramatic technical flourishes that lead people to see abstract expressionist paintings as autobiographical. Many people may dislike McNamara's paintings just because it is not possible to arrive at a simple, clear-cut judgment about the quality of any one of them. They are at once so detailed and so expansive that they are almost certain to include something you will find indescribably pleasing and something you will find distasteful or irritating.

The resistance of McNamara's pictures to easy judgments appears to be their weakness as well as their strength. For while this resistance amounts to a kind of ongoing defense of painting (and implicitly of the painter) against glib dismissals and vapid consumption, it also risks looking like a cover for the artist's indecision, or lack of focus. I find these paintings timely in the sense that they can be seen as taking a defensive position. They accord with my sense that painting is not suffering from the hostility of society today (or that of critics) so much as from neglect. The future of painting seems now to depend more than ever upon the sustaining activity of painters themselves, since nothing painters or critics say these days seem to prompt the enthusiasm of people not already curious about painting and about their own visual experience. With McNamara's work you feel the force of the idea that it is the lives of painters that keep the art alive and in touch with its past.

The parallel between making art and making jokes is real but not very profound. The aesthetic potential of this connection has been exploited by such artists as Yves Klein, Piero Manzoni, Bruce Nauman, and John Baldessari, all following the lead of Marcel Duchamp, more or less self-consciously. William Wegman has made a name for himself in the past 10 years by continuing to evince this peculiarly modern (or is it "postmodern"?) tendency.

It is probably no accident that Wegman's best works are video tapes, since humor depends so often upon timing, and timing is not really a factor in our experience of static objects and images. Wegman's video pieces are among the best works in the medium by an artist working today. His works in static media are another matter.

The Magnuson Lee Gallery on Newbury Street is currently showing a selec-tion of recent works by Wegman that can do nothing but detract from his reputation. The show combines black-andwhite photographs, a few slapdash draw-

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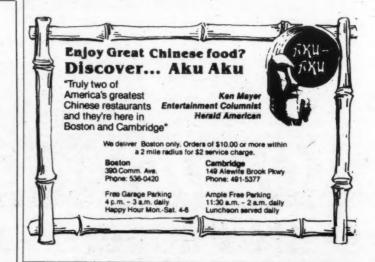
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ings, and some large-format Polaroid images. The drawings are real throwaways, so casually executed as not to be drawings in any strong sense at all, and so slight in their wit as not to be worth describing any further. The star of the photographic works is Wegman's Weimaraner, Man Ray. This long-suffering and compliant beast has been the protagonist of most of Wegman's best video vignettes for years, but he doesn't have the presence (or whatever a dog would have to have) to make the still photographs interesting. When you see Man Ray carefully posed in the Polaroids with a female model, you realize that it was not Wegman's timing but the dog's that made the video pieces so amusing and surprising. Frozen in these glossy tableaux, Man Ray is just another Weimaraner, abandoned here by his master's wit. Looking at these hoky images, you are glad that the dog does not seem to suffer the embarrassment of knowing how he's been used. The Polaroids look like something Wegman has made while waiting for some more art ideas to strike him. If you're fond of Wegman's work to date, you might want to avoid this show alto-

Boorman

Continued from page 4

(Cherie Lunghi) a blank beauty, and Arthur (Nigel Terry) a robustly youthful Everyman whose kingly qualities appear out of nowhere. Since audiences are already familiar with the Camelot legends, and since Boorman's schematic treatment adds nothing new, we miss the satisfaction of watching human beings metamorphose into mythic presences; from the start, the characters are icons, and they give the film a hollow, coldblooded tone.

The one character on whom Boorman has lavished his attention is Merlin (Nicol Williamson), who not only plays meddling referee to the affairs of Camelot but acts as the story's addled moral philosopher as well. Whenever he's onscreen, it's Williamson's movie, and what he does here is strange, and a little daring: he turns the character into a bitchy eccentric. Decked out in a flowing black cape and gleaming cereal-bowl helmet, Merlin is a cross between Obi-wan Kenobi and Gore Vidal - a visionary magician who spouts literate wisecracks. As Merlin himself points out, the days of magicians are numbered, so he lives out his epoch by delighting in his own cleverness. He's also righteously celibate and looks dourly down his nose at Arthur when the king gazes longingly upon Guinevere.

Much as we're invited to chuckle at Merlin's facility with laid-back invective, his cynical vantage is also the movie's. For in Excalibur, Boorman has taken an extremely dim view of the possibilities for grace and honor. The movie depicts the Camelot saga as a turning point in human history: the moment when the chaos of medieval factionalism is replaced by the order of kingly reign and, paradoxically, when gods and magic give way to the ephemeral rule of man.

Boorman dramatizes the journey out of chaos with assurance. The first part of the movie comprises brilliant tableaux of man in nature, with the clanging armor of faceless knights arrayed against sunlit moors or emerald-green forests. When the knights come together under a starry sky to form the Round Table, Merlin warns them to remember the moment forever, and we understand why: it's the precarious instant when man willfully tames his wildest impulses in the interest of communal peace. (Merlin, of course, knows it can't last.) But when the court of of begins to fall apart, so does the film. The last half of Excalibur is a collection of visual set pieces that don't seem related to each other in place or time. And some of them are absurdly tacky. Merlin's ice palace of knowledge - where past, present, and future co-exist under one magical roof - looks like something out of an old Disneyland ride. One keeps expecting to catch Superman's Jor-el (or perhaps the Wizard of Oz) hovering among the plastic stalactites. And when Arthur's son, Mordred (Robert Addie), whose bronze armor is sculpted in the shape of a naked man, arrives to challenge his father, his entourage seems to have galloped in from another movie.

Of course, Boorman may have bolstered the story with all this 20th-century gadgetry and flashy continuity to keep the movie from turning into a period piece. If so, he's succeeded. Nobody's going to complain that Excalibur is too archaic for a technological age. But perhaps Boorman should have paid more heed to the old-fashioned values of welistructured narrative. It takes more than glittering photography to make a spectacle. You need flesh-and-blood characters, too - something to keep a magical story from floating into space. In Excalibur, there's plenty to look at, but nothing to believe in.

Who

Continued from page 6

apple cores and mice along/Did you ever lay on ice and grit?/Or search for a place where the wind was gone?" - suggesting that, if all else failed, Townshend can enjoy a long tenure writing lyrics for Yes and Jethro Tull). There's also a complaint about his financial problems (I'll take Mick, still: "Eh, naid moan-aey so moch/Eh naid moan-aey so b-bay-ud" what a card) and masturbation (since Pictures of Lily" a decade and a half ago, he's learned to feel guilty about it).

Does it never occur to these played-out post-teens that there might be some feasible musical horizons outside the Holy Confines of the Group. Yeah, I know solo albums suck, so let him go play with Brian Eno, or a jazz group of some sort, or a performance-art collaboration, or any or all of the above - he might fall flat on his face, but everybody does from time to time, and this album represents nothing but the sort of Play It Safe mentality Pete Townshend is supposed to despise. Or so he says. But then he says all manner of mottled bilge. He's lost. Daltry might as well be in the BeeGees for all the difference it makes. Entwistle is still a good bassist, but he never was all that much of a songwriter, and by now his contributions are definitive filler. That guy who used to be in the Faces was already beginning to look like a bank clerk his last days there talk to him or listen to him drum, you hear nothing more than a businessman.

This album should exist for only one purpose: to keep American radio going. To give us all something to con ourselves into buying; the day I bought it, I also bought Sucking in the Seventies, standing in a long line where, I swear, half the people waiting out this torture were purchasing the same two albums. Why? And for how much longer will we submit to the con? I suspect we're simply going through the motions. We've just become so used to it, we need our weekly fix, whether it's any good or not. I respect the Stones more for slapping us in the face with it. But I think we'd all be far better off if we kicked the habit. This music is dead. These people are dead.

If Pete Townshend really wanted a new lease on life and music, he'd change his looks just a tad (hell, if it worked for Abbie Hoffman), get the hell out of his house and his bottle, take a trip around the world jamming with people everywhere - and I don't mean Eric Clapton and Ronnie Lane, but people in Africa and the Blue Ridge Mountains who have never heard of his ass. They might tell him something of their lives (or his) (or his music) that would remind him of what it would be like to be human instead of a museum piece by one's own choice. I don't want to hear anymore about how the Sex Pistols stole his thunder, rendered him "obsolete," all that surface-humble, but really self-serving nonsense. Let him get the fuck out into the world or shut up for good. Records like this smear everything the Who originally stood for, and not because he didn't die before he got old, the maudlin lummux - but because the good is gone and he knows it. Records like this are just legal matters, la-la-la-lies going round in circles.

Disband immediately. The dream won't be over. It was over for you, years ago, but that's not the end of the world. It is just one damn group. Everybody thinks that there are all these rules for working, for living, for carrying on, and everybody is full of shit. When they say rules, they mean money. (You, Pete, have got plenty.) They want more from the Who, because that's bound to be more lucrative than something "modest" or arcane. So tell them all to get the hell out of your way, and then go seek it. Better now than at 50, when, God knows, you'll still be around ("My kids can't stand the Clash"). Excuse after excuse after excuse. The question is, what do you want? Well, as your hero, Joe Strummer, said, "Take it!" The great skies are open. □



Cellars

Continued from page 7

single, "California Uber Alles," but with a new set of lyrics, substituting Ronald Reagan and conservative-baiting for Jerry Brown and hippie politics. One new lyric was "Welcome to 1984/Are you ready for the Third World War?" The Dead Kennedys are going to find plenty to scream about over the next few years.

There are two independent publications just out - Boston Groupie News (number 27) and Free Lunch (number 2). BGN has a cover story on the DJs of WMBR's Later Risers' Club and interviews with the Mighty Ions, Young Snakes, and lovely Tontileo, and it also includes a flexi-disc with two songs by the Fabulous Billy Goons. More a wrestling cult than a band, the Goons perform "Ballad of the Billy Goons," essentially a re-write of The Beverly Hillbillies theme, and "Goons Are Drinking Again," a rowdy silly saloon singalong that features the Mormon Tabernacle Goons.

Free Lunch, structured like the late Skunk Piss — that is, it has no structure at all, just loose mimeographed sheets packed in a plastic bag — is more rebellious than BGN. Its laughs are often meanspirited and rooted in a sort of gleeful apocalypse, especially the columns by Otto Guatemala and editor Jari. The two team up on a you-suck diatribe attacking the

very 'MBR DJs that BGN celebrates. They claim that Late Risers' Club is a sanctuary for various egos hung up on the latest English trends and that local bands are being ignored as a result. Can't say I agree, but it's always amusing seeing mud slung at sacred cows. In any event, you can find BGN and Free Lunch on sale at area record stores.

ODDS 'N' ENDS. The Rat has an interesting Easter show, billed as a "Birth of Label," the profits of which will finance Propeller Records. The five bands on the label will perform: CCCP-TV, the Neats, People in Stores, V;, and the Wild Stares . . . Willie Dixon and the Chicago Blues All-Stars at Jonathan Swift's April 21 Nervous Eaters, City Thrills, and Trademarks at the Channel April 24 . . . The Martells at the Inn-Square Men's Bar April 24 and 25 If you're under 20 here's a rare chance to see perhaps Boston's best band, Mission of Burma, and one of its better ones, La Peste, at the Channel, April 26. Doors open at 3 p.m.

R&B

Continued from page 6

he walks 50 blocks to work past hopscotching girls into whose double-Dutch nonsense verse he injects his own.

Wanda "Star" Williams, "Soap Opera Lover" (Dash/TK). From Miami — the Sunshine Band's synthesizer cheers lift her up — Williams trashes the titles of soap operas into triumphant housewife jive ("I'm Wanda Star and I'm guiding you through this soap affair" suffices as a rap commercial) that lays sexual responsibilities upon her man: "May all my children look just like you." And if they don't — well, that's for Williams to know

for Williams to know,
Coati Mundi, "Me No Pop I"
(Ze/Antilles). Because Mundi
(Sugarcoated Andy Hernandez
of the Savannah Band) specifically denies that he's Popeye, he
defuses the transformations that
disco rhythms arouse in a dancer. Which means this is the best
rap/disco spoof going. (No harm

Frank Hooker, "Ooh Suga Wooga" (Panorama). Catchy message of infatuation mailed in sixth chords, posted with scat stamps, to the lady, or the rhythm, of Hooker's choice. Call it the Admiration Shuffle.

Testifying make-overs

The female retort as protest for the club age. Carol Jiani, "Hit 'n' Run Lover" (Matra import, remixed on Ariola). Intro — she groans but he flees. Thereafter — her refusal of his faked love inspires her transformation from a woman put upon to someone assertively independent. I mean, can you chase Jiani all the way across five breaks and 24 sceneshifts?

Lime, "Your Love" (Prism). You're equal but different, not spoken but demonstrated — by her squeak and his bark. The tempo's a 138-beats-per-minute chase. No winners?

Dee Dee Sharp Gamble,

"Breaking and Entering" (Philadelphia International LP cut only). The former "Mashed Potatoes" girl is now a lady who, in a situation much like Jiani's, puts a love-thief down with the crudest but wittiest jelly-roll metaphors. The Gamble & Huff rhythm section changes topple graciously in stride.

graciously in stride.

Vivien Vee, "Give Me a Break"/
"Remember" (Launch). Recorded in late 1978, released in
October, 1980, this Eurodisco
throwback was never a number
one hit but still sells consistently.
In "Give Me a Break" Vee is
Michael Jackson over a flailing
fox-trot; in "Remember" she's
Donna Summer over a train tone.
She's got the retort of the year as
Jackson: "Damn your hands
don't touch me boy/My body is
not a toy." And as Summer she
accents her Europeanness: "Do
me a fevver please; gif me a
break."

Fantasy, "You're Too Late" (Pavilion). A 1981 disco crossover, probably because the singer extends "you" into four syllables and turns this song into a comedy of manners.

Kelly Marie, "Feels Like I'm in Love" (Calibre import; re-mixed on Coast to Coast). And this comedy of manners dramatizes surrender to wishful thinking as an assertion of fulfillment over a round-the-world disco-mix of national music styles.

Instrumental chant vamps
Of all disco's forms the repetitious, no-lyric rhythm poem
seems to upset rockers the most.
What's the gist? Answer: there is
none. What rhythm poems

achieve by eliminating lyrics and insisting on repetition (though careful listening shows the rhythms of these pieces evolve, as in electronic music) is to create the illusion that the riff comes from within your head — that you're humming it. Call these pieces disco mantras. The Police's "Voices Inside My Head" (A&M) defines the style and its impact. Its "Om!" arises from the tonal clash between a slapped bass shuffle progression and a six-note guitar fill theme.

202 Machine, "Get Up and Rock Your Body" (Fire-Sign). The first (to reach Boston) of what I'm told will be a wave of Mexican (!) disco sketches owes its "Om!" to jet-turbine tones and valve-heave drumming pushed and pulled by chants and whispers. Crude to play, but tough to extricate your hips from.

The same applies to "Don't Stop" by K.I.D. (SAM), written by Geoff Bastow of Giorgio Moroder's original Munich Machine. Is it space invaders, telling us through electronic lungs not to stop moving to a computerized version of the grind theme from Yarbrough & Peoples's pivotal "Don't Stop the Music"?

Much more intimate is Convertion's baby-talking "Let's Do It" (SAM). As in previous Adams & Carmichael disco productions (Inner Life's "Caught Up" is the best known), the dance tension derives from the sequencing of embraces between pinwheel percussion tricks and simple key-

board rhapsody riffs. Chant vamps

Some disco overdub vocals that are almost group music. The fastest-rising club hit in Boston is the Strikers' "Body Music" (Prelude), whose "hunh! hunh! body! music!" are rhythmic exercises for athletes (sound mind in sound body, and all that). This disco decathlon runs the course of body movements — clavinet javelin, bass long jump, drum hurdles — supported by victory cheers.

supported by victory cheers.
Free Expression, "Chill-out!"
(Vanguard) is a B-side that forced its way, an etude whose steampress synthesizer propels at glide tempo, a pick-her-up tale involving a Jordache or Bonjour girl with an "I don't need you but I'll take you fly-guy. No winners: "Yama yama sweet mama, it's getting cold — in — here!"
Escorts, "Make Me Over"

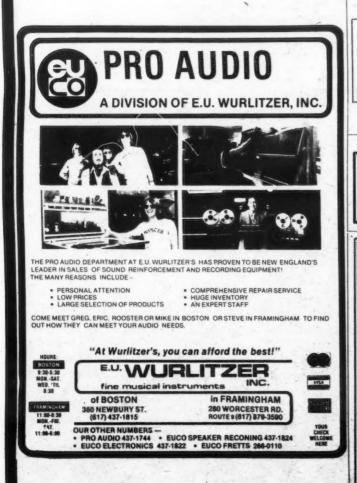
Escorts, "Make Me Over" (Knockout). They're so specific about the change-of-heart duties of a disco piece ("Make me over, girl") that I'd be frightened away were it not for the seductively doomy hum of their bass riff and the raw thrust of their group acrobatics.

Chaud, "Midnight Confessions" (Etcetera). Gay inspirational verse—"My midnight confession, when I'm telling the world that I love ya." Chaud remakes (essential disco verb) the Grassroots' teen-idol treacle into a sleazy, on-the-docks serenade to friendship in the bottom.

Jazz

Continued from page 7 got more space than he receives in the Steve Kuhn-Sheila Jordan band, and he made the most of it with a mix of virtuoso meanderings and strong time playing. Friedman, whom I don't recall hearing live before, confirmed the extensive recorded evidence that he is as technically accomplished and creative as the more renowned vibes stars. He plays with four mallets yet never makes a point of flashiness, constantly finds fresh ways to voice chords and even abandons his keyboard on occasion to bang out time on a ride cymbal or against the side of his vibes. A "new star" for most of the past decade, Friedman deserves to be heard at length.

Four nights later brought an uneven set at Jonathan Swift's by the Mingus Dynasty, Susan





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Graham Mingus's ongoing tribute to her late husband Charles. The Dynasty's personnel is always in flux, and with stal-warts like Jimmy Knepper and Dannie Richmond now absent, the Mingus ambiance becomes more elusive. Currently the band is a quintet, with a rhythm section (bassist Mike Richmond and drummer Billy Hart) that never worked with Mingus and a trumpeter (Randy Brecker) who appeared in a Mingus studio band only when the bassist was no longer able to play. Clifford Jordan and Roland Hanna, on tenor and piano respectively, are the true alumni at the moment, and while Jordan can burn (remember his incredible "Meditations" solo with Mingus on Right Now?), there was little of the collective brinksmanship that this band is expected to deliver as a matter of course.

Hearing Mingus compositions is always a joy, and the Dynasty-remains committed to this great body of work. On their recent Live at Montreux (Atlantic), they resurrect the steaming "Ysabel's Table Dance," and at Swift's they spun through "Reincarnation of a Lovebird" with honest affection. "Jump Monk," one of Mingus's few straightforward blowing tunes, had the strongest solos, with Jordan and Hart cooking for several choruses. Less satisfying were Brecker's workmanlike horn, Hanna's nagging octaves, and a version of "Haitian Fight Song" that could have passed for a Jazz Messenger shuffle blues.

The highlight of recent activity was the Jazz Celebrations concert of George Lewis, one of several events featuring trombonists during Beston Sackbut Week. Lewis, a major voice among the young musicians, has a background that is diversified, to say the least. Not yet 30, he has toured with Count Basie, served

as president of Chicago's AACM, and currently directs activities at the Kitchen, SoHo's home for iconoclastic composers. His current fondness for static forms (closely related to "process" music) is enhanced by a keen sense of proportion, plus a technique that is anything but mechanical. Lewis often opts for abstract structures, but his tone always maintains a warm, human quality that is irresistible.

Bassoonist Janet Grice was featured with the trombonist during the first part of the program. The pair began with "Unison," a long, slow line that grew even purer as the horns parted for delicate improvisation. "Atlantic" followed, a trombone solo employing a plunger mute, a microphone inside the plunger, and a sound mixer. Lewis began with long tones, coaxed them into a wave, buzzed and hummed while circular breathing, tongued some highly amplified "pong" effects, then closed with a terse, raging recapitulation of the entire sequence. Electronics were put to different use in "The Friend," as Lewis retreated to the sideline while a tape played synthesized impressions of waterfall drips, street sounds, and a Gregorian female chorus. Suddenly Grice began ruminating on bassoon, approaching the stage down the center aisle from the back of the room. Lewis picked up her mood and ended the piece alone in the spotlight, his trombone singing over the choral backdrop. For all its aural and visual effects, the performance was a unified, enveloping experience.

In the second half of the concert, Lewis performed alone and abandoned his own compositions for works by Steve Lacy, Jacques Bekaert, and Roscoe Mitchell. The forms ranged from tight thematics in Lacy's "Stabs" to Cagelike chance sequencing on

Mitchell's "Cards," all of which Lewis handled with pinpoint technique and a refreshingly dry sense of humor. "I'm told the point of contemporary art is to have a lot of exoskeletons running around," he deadpanned at one point. Maybe so, but George Lewis proved that them bones can still support flesh and blood.

Departing from its standard Sunday scheduling, Jazz Cele-brations brought alto saxophonist Marion Brown and pianist Dave Burrell in on a Thursday evening for a duo performance. For a pair whose association goes back to Brown's 1968 album Three for Shepp, they were not particularly well matched. "Punaluu Peter," Burrell's mix of hard bop and stride, opened the concert and immediately underlined their contrasting rhythmic approaches. Brown's alto carries an engaging cry, but his lines float over the beat with little snap, even in the arpeggios. In contrast, Burrell generates an up-and-down feeling as he works his stride variations with dogged insistence (and none of the ebullience that Jaki Byard delivers when he employs the form). Since some of the originals carried a third, more boppish feeling, it sometimes seemed that Brown and Burrell were playing through each other and the music.

Brown's tone has grown a bit hollow, yet he retains the lyricism that set him apart during the frenetic mid-'60s, and he is also adept enough with chord changes. His solos on two Billy Strayhorn ballads, "My Little Brown Book" and "Lush Life," were outstanding. (Have you noticed how many free musicians who dip into Ellingtonia choose songs recorded by John Coltrane? I have heard Brown play "Black and Tan Fantasy," which

Coltrane never recorded, but I'd like to see more use made of Ellington's many forgotten gems.) In a hard bop vein, though, Brown is too hesitant, and his solo on "Crucificado" left me wishing Hank Mobley could have a go at Burrell's fine Latin tune. The pianist was relegated to a secondary role, getting no solo space on the Strayhorn pieces, but his insistent figures (recalling a more consonant Thelonious Monk or Mal Waldron) grew keener as the evening progressed. When the crowd demanded an encore, he returned to his opening "Punaluu Peter" and whipped Brown into a stomping, heady conclusion.

Story

Continued from page 5

Alas, his methods are as absurd as the war is, and more obtuse than the joint chiefs of staff. Prattling of objectivity, the Reporter watches a Buddhist monk burn himself up (even gives him a match, becoming on his first day out a part of the story). Then he trails an American platoon into the jungle, sticking his tape-recorder microphone into their tense faces. ("What is the purpose of this mission?" "To find the enemy." 'Do you expect it to succeed?" 'Jesus, I hope not.") He even attempts to interview an Ambonese prostitute about her life, and, of course, she coos whatever nonsense she thinks will turn him on; that's her job. Finally, when a bomber on which the Reporter hitches a ride is shot down, he panics; surely the pilot can't be rude enough to crash before he's been interviewed. At least our man has enough sense to bail out of the plane. The wildeyed, one-armed American photographer with him goes

down like some journalistic kamikaze, clicking all the way. Presumably he splats like a shutter-bug on the windshield of Southeast Asia — but he gets his story.

The Reporter, by contrast, is getting into his, at which point (and this is a problem with the play) he changes from a comic to a pathetic figure. His boss calls the process "imprintment" whereby the country you are sent to cover ends up covering you. So it is for the Reporter, who starts out hating Amboland, its climate, its people, its unwillingness to be pinned down. "It doesn't rain here," he screams, waving one of his gradually decomposing socks at his employer. "It sweats." Eventually, however, he takes to wearing a "gook suit," sitting in a squat, eating rice with his hands. He sets out to befriend the guerrillas, who denounce him as a parasite (the media do, after all, feed on the Event) and hold him for ransom. Naturally, Trans Pan Global - Rupert Murdoch's answer to the AP — pays it and proceeds to run a sleazy "I Was Held Captive in a Snake Pit" series under the Reporter's byline. He, meanwhile, becomes a disaffected cliche, wandering around the Ambonese equivalent of Saigon, proposing marriage to prostitutes, trying to adopt Oriental children. He winds up an image out of Beckett, slumped on a heap of American garbage in his Christopher Walken headband and shades.

How I Got That Story is intriguing but glib, more thought-triggering than thoughtful. In both his treatment of the media and the mess in Southeast Asia, Gray stirs up some muddy water, then bodysurfs over it with assorted theatrics. Some dramatists make waves; others ride, them. But Larry Arrick's production is, as

Continued on page 16

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Story

Continued from page 15

the author intends, fast and furious. And it's superbly played by McDonough and multiple Geretys, most of whom resist the temptation to camp. (The scene in which an Ambonese officer

sauces his rice with a verdantly opaque defoliant, then gobbles it, is a little campy, but what do you expect?) Robert D. Soule's dingylooking set, with its suggestions of ticker tape, its posters, and its central trash heap, looks like the no man's land between Brecht's territory and Beckett's. And the designer provides, via pulleys and a moving trap door, a bomber ride

worthy of any funhouse.

Too bad Vietnam wasn't such fun. And it certainly didn't whiz by so fast. If Gray really did have a newspaper, its motto might be: all the news that's fit to sprint.□

Gay divorcé

by Andy Gaus

FIND YOUR WAY HOME by John Hopkins. Directed by Richard Miller and Jane Graham. Production designed by Pattillo. With Paul Canning, David Baird, Joseph Musil, and Gene Shapiro. Presented by Triangle Theater Company at the Theater Factory through April 25.

he dreaded Sani-Wite Syndrome develops when young, aspiring theater companies full of young, aspiring actors try to cast a whole range of ages from within their youthful ranks, trusting that enough Sani-Wite in the hair and a strong-enough resolve will carry the day. It never does, and Triangle Theater's presentation of Find Your Way Home by British playwright John Hopkins is yet another show that falls short of professionalism - indeed, falls short of making sense - simply for want of older actors needed to fill the older roles.

Find Your Way Home - which played Broadway in 1974, earning Michael Moriarty a Tony for his performance — is the story of a 41-year-old attache case named Alan (Joseph Musil) who leaves his home; his children, and his wife of 20 years to move in with Julian (Paul Canning), a sensitive lad young enough to be his son — or his hustler. (Indeed, Julian likes to turn a few tricks when he isn't giving it away.) Alan had left Julian once before to go home, dutifully, to wife and family; now he shows up unan-nounced and wants Julian back. Julian at first doesn't trust him and doesn't want to relive the pain of that first parting. But he soon softens up, though Alan's wife, Jackie (Gene Shapiro), shows up to claim him, while a lecherous upstairs neighbor (David Baird) is staking out a claim of his own on Julian.

Clearly, the play is as much about the difference in Alan's and Julian's ages — the different outlooks of their generations on being gay - as it is about the sameness of their plumbing. In the third act, for instance, when scheming upstairs neighbor Da-vid finds Alan alone in Julian's apartment, we should feel David's surprise at seeing this well-dressed, middle-aged professional in Julian's post-collegiate crashpad. In fact, Alan simply looks like Julian's straight-arrow roommate, the one who has a job. And when all four characters are gathered on stage, none looking a day over 25, Alan and Jackie's failed 20-year marriage seems more like an unsuccessful college weekend.

It's not that Triangle - devoted to scripts that illumine the gay experience — has no talent: Paul Canning convinces us of Julian's self-respect as well as of his need to be degraded, and David Baird, as the catty upstairs neighbor, is fit to be declawed. But age is the hardest thing in the world to fake; and unless Triangle broadens its ranks to include some older faces, it will have to limit itself to illuminating the gay youth

experience.

anoit was

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Trailers

Continued from page 4

producers Lawrence Turman and David Foster credit for even thinking to ask, "Is it possible to make an entertaining comedy about prehistoric times?" On the basis of Caveman, I'd answer that question with an unqualified 'nya." At the Paris and the Circle, and in the suburbs.

-Alan Stern

GOING APE

his seems to be the week for movies inspired by disreputable TV series of the '60s. Caveman recalls It's About Time, the short-lived 1966 sitcom about two astronauts who get caught in a time warp and end up laughing their way through the Pliocene epoch. And Going Ape conjures memories of The Hathaways, the 1962 series that gave Peggy Cass her greatest triumph, as a middle-class housewife who adopts three chimpanzees. Ape utilizes orang-utans instead of chimps - with their longer, more versatile lips, orangs have a greater repertoire of funny noises and facial expressions. Besides, scenarist-director Jer-emy Joe Kronsberg, whose last script was for the boffo orang epic Every Which Way But Loose, knows which end his banana is buttered on.

In Going Ape, the Peggy Cass role is played by Taxi's Tony Danza. Except Danza doesn't seek out orang-utans; he has orang-utans thrust upon him. Thanks to a particularly sadistic clause in his dad's will, Danza is obliged to play nursemaid to the little beasties for two years before he sees any of his \$5 million. Naturally, several special-interest groups are determined to keep Danza from fulfilling the terms of the inheritance. Mafiosi, crooked lawyers, even the director of the local zoological society all don disguises, climb scaffolding, and fall many stories as they're consistently outsmarted by the orangs.

Though PG-rated (for taking

the Lord's name in vain), Going Ape seems targeted to the underfive audience, and on this level, it's fairly successful: I mean, no kid is going to be damaged for life by seeing this film. And the goopy substances thrown about in this film, unlike those in the scatological Caveman, are all admirably hygienic: good, nutritious things like eggs, fruits, and

custard pies.

Going Ape will be forgotten in a week, but it can lay claim to one distinction: it's the first film in ages to list its animal stars second on the cast list - right behind Danza and before Jessica Walter, who plays his future mother-in-law. Walter, a beautiful actress who's been wasted in films, ought to hang in there: after she's been billed behind three apes, her career can only improve. At the Pi Alley, and the Academy, and in the suburbs.

-Alan Stern

CONVERSATIONS WITH WILLARD VAN DYKE

t's easy to understand the appeal that photographer and documentary filmmaker Willard Van Dyke would have for documentary filmmaker Amalie Rothschild. After all, Van Dyke turned from still photography to documentaries in order to "change the world" - which is exactly what Rothschild, with a career dominated by advocacy films (mostly on women's issues), would seem to want to do. Thus, we get "Conversations with Willard Van Dyke," an

hour-long film splicing interviews with Van Dyke with clips from his work.

But where we might have expected a genial portrait of a radical artist aging gracefully, we get instead a subtly depressing movie about a man who quickly gave up his taste for reform and traded it in for the bourgeois comforts of a commercial career, for the Brooks Brothers habiliments he virtually

models in the film. What can you say about a man who turned from social docu-mentaries like "Valley Town" and "The City" to propaganda films in World War II, publicity films in the '50s, television in the '60s, and administration till his retirement - except that he's sad and typical and must scare the hell out of young filmmakers like Amalie Rothschild? After a halfhour you realize that this charming old man on the screen is really a ghoul, the personification of the worst fears of anstill feels he can change the world. At the very end, Van Dyke admits he might have been happier as a "lone artist," true to his craft, and then he lets out a desperate, manic laugh that is as horrifying as anything I have ever

The best parts of "Conversations" are Van Dyke's chats with his old collaborator, Ralph Steiner. When Van Dyke talks about trying to balance the different goals in his life (comfort and art), Steiner asks, incred-ulously, "Were you so conscious of balancing? I drifted like a god-damned idiot." And when Van Dyke admits he enjoyed the power he had at the Museum of Modern Art (where he directed the department of film), Steiner baits him: "Aha, a weak spot in

heard - the rattle of the living

dead.

you."
"Conversations" is being shown (at Center Screen) with Van Dyke's "Valley Town," a naive jeremiad detailing the evils of industrialization. In both style and subject, "Valley Town" seems corny today, and it makes one wonder. Even if he had not surrendered to "comfort," could Van Dyke's melodramatic sensibility have survived our passage into a more cynical age? Shown Friday, April 24, at 8 p.m., at Center Screen, the Carpenter Center.

-Paul Attanasio

Continued from page 4

for a little pocket money, he cooks and runs errands for her, walks her poodle (though he thinks of himself as "a Ger-man Shepherd sort of guy"), and occasionally makes love to her. She, in turn, lies immobile in her enormous bed, surrounded by bric-a-brac and pillows and an old TV. One has the impression that Lou could continue this way forever, were Atlantic City itself not flexing and rolling around him. But it is. And inside him, old yearnings stir.

Next door to Lou lives Sally, the girl he spies on, and she has dreams of her own. A refugee from small-town Saskatchewan, she's a shallow, desperate woman who has come to Atlantic City to make a new start. She's taking croupier lessons from a French blackjack expert (Michel Piccoli), and she hopes to deal her way to Monte Carlo. But her past has caught up with her; into Atlantic City trudge her husband, Dave (Robert Joy), a slimy hippie who has stolen a cache of cocaine and hopes to make a killing off it, and her sister, Chrissie (Hollis McLaren), a very, very pregnant space cadet. Before we know it, Dave is gone, and Lou has accidentally inherited thousands of dollars' worth of stolen cocaine. It's his big chance. Outfitting himself in a showy white suit, Lou begins to squire Sally around town, and when the hoods who owned Dave's coke come to claim it from Sally, Lou's dreams begin to come true. Suddenly he's a big wheel, a rich gangster with a gorgeous doll on his arm and a gaggle of thugs in hot pursuit. He could send Sally to Monte Carlo; he could be as flashy as Cookie Pinzer; he could turn into the king of Atlantic City. This is the big time. He's on the map. Again.

It's a rather slight story, really, and a bit precious. Each character is accorded a dream or delusion, all the way down to Grace, who imagines herself one of the city's leading citizens, and Chrissie, whose loopy mysticism charges even the sleaziest corners of her life with meaning. The dreams are symmetrical. Lou's balances Sally's; he idealizes her into the classy beauty every kingpin longs for, and she imagines him as the

worldly gent who can initiate her into the good life. All of which smacks of that dreary old thing, the "well-made play." And so do a few extra touches that border on the sentimental - a nostalgic meeting, for example, between Lou and a sweet old washroom attendant he used to pal around with. Guare's writing is almost too artful to be movie dialogue; it's full of lovely, funny tropes, but it doesn't sound real. Here, as in his great plays (The House of

Blue Leaves, Rich and Famous, Marco Polo Sings a Solo, and the shamefully neglected Bosoms and Neglect), almost every line suggests a joke, and the suggestions are enough - you find yourself supplying the payoffs. Puns seem to coalesce in your head, as if by some arcane, random process, and certain lines get under your skin and, unexpectedly, begin to tickle. If someone asks Sally whether Continued on page 18



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Malle

Continued from page 17
learning French is hard, she'll reply, "Well, it's the language of international diplomacy," as if that were all the answer anyone needed. If a TV is on in Grace's room, some earnest young man on it will be telling an interviewer, "I adore attractive, well-groomed, educated women"—as if someone out in TV-land might be partial to ugly, slovenly, ignorant ones. It's a fluky, half-submerged sort of humor; the punch lines are

I suppose the tone of Atlantic City is what one would call

just out of sight.

"stagy," and stagy is something a movie ought never be. And yet in this one, most of what should be wrong turns out to be quite right. Rather boldly, Malle has emphasized the theatrical quality in the script; speeding his camera along the boardwalk, into one setlike room and out another, he turns the beachfront into a giant proscenium (the boardwalk itself looks like what thespians commonly refer to as "the boards"), and the workmen and scaffolds and wrecking balls that are creating the new resort resemble a flurry of stagehands, ropes, and scene-changers. The cinematography, by the Canadian Richard Ciupka, at first strikes one as garish and cruddy, but

that's because Malle is using light theatrically; the waxy-yellow sunsets and the eerie, bluishwhite daylight that comes off the ocean have the tonality of stage lights with filters. It's a daring approach, and I think it works. In turning Atlantic City into a stage, Malle makes the rather slight characters seem more dramatic, more worth watching. One is bothered less by the paucity of action and narrative momentum, by the smallness of the story, by the too-perfect symmetries and felicitous twists. Malle has lent the picture a quality not unlike that of miniaturization. The very tone forces us to listen more closely, to peer into the screen as though we were sitting in the

second balcony, trying to make out the features of the actors below. We begin to set aside our expectations, to let the film carry us along on its own strange, erratic tides.

Likewise, the film is miscast, and yet perfectly so. Kate Reid, for instance, is much too juicy a ham to look comfortable on the screen, and yet her broad pouts and croaks and grimaces are somehow just right for Grace, who overdramatizes her own life, imagining herself a much broader sort of character than she really is. And Susan Sarandon has her usual problem. One of the wittiest, most intelligent actresses in Hollywood, she keeps getting cast as a cow-eyed dummy, and you can always spot the disparity. Sarandon doesn't live inside her characters, she sees through them; her slack jaw and nasal line readings appear feigned. In Atlantic City, she's never convincing as a vacant bunny who doesn't know which fork to use. But it's hard to credit the dreams of a dunce anyway, and so one is grateful that Sarandon's Sally seems smarter than Guare has written her.

Stranger still is the performance of Burt Lancaster, which is at once completely winning and completely incongruous. At 68, Lancaster is no longer fighting and leaping and flying through the air, no

longer barking orders through those dazzling clenched teeth. He is in his stately, elegiac mood here, the mood he's adopted in two Italian films, Luchino Visconti's The Leopard and Bernardo Bertolucci's 1900. Arguably, those movies display his best performances, and his portrayal in Atlantic City matches them. With his thick gray hair and his gray mustache, Lancaster prowls the boardwalk at a measured pace: resigned, majestic, leonine. He is a fallen king, an exiled don, a man of refinement, breeding, and mystery. All of which is lovely to watch, and all wrong - where would a washed-up low-life like Lou ever have acquired such elegance? The answer, of course, is nowhere; he wouldn't have, couldn't have. But the heart of the film lies in this uncannily appropriate miscasting: Lou's grace ennobles his rather seamy yearnings. Here, after all, is a twisted old geezer who spends his days ogling the cutie next door and kowtowing to the old bag downstairs. And yet in Lancaster's rueful eyes, there is such depth of feeling that his petty lusts and heartaches come to seem unimaginably rich. Atlantic City is something of an epiphany: staring into the familiar shabbiness of its people, its streets, its encounters, one apprehends a sort of grandeur.



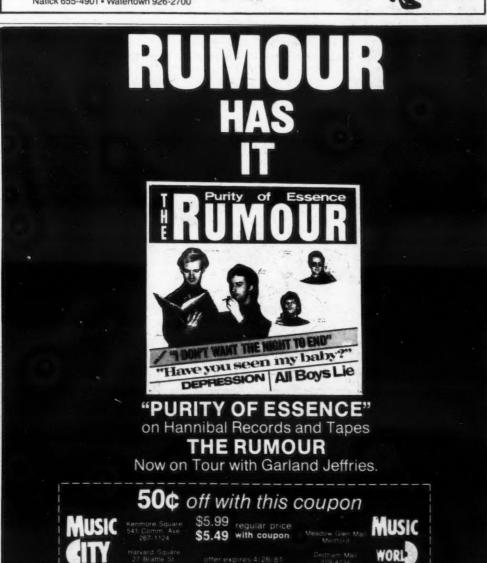
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compiled by Donna Kay Williams



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Boston's Museum of Science studies clues to our galaxy's core in Galactic Mystery, its new planetarium program. Today at 12 and 2 p.m., Saturday at 11 a.m. and 1 p.m., and Monday through Friday at 11 a.m. (plus an evening show Friday - call 723-2500 for times),

through June 21.

Today, besides being Marathon Day and Patriots' Day, happens to mark the beginning of the JFK Library's homage to the Peace Corps in this, its 20th-anniversary year. Through next Sunday, the library is screening films for children, exhibiting art from host countries, and presenting talks and slide shows by Peace Corps volunteers. For schedule information, call 929-4523.

Tonight at 7:30, poets Denise Levertov, Karen Lindsey, Brenda Walcott, and Susan Wilkins read from their works at a benefit for the Boston 18 at the Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Tickets are \$3, and all proceeds will go to the Boston Anti-Draft Legal Defense Fund. Call 491-4694 for further

New England Rare Coin Galleries, 89 Devonshire Street, Boston, celebrates National Coin Week with a historical and educational coinage exhibit, starting today and continuing through Friday, from 10 a.m. to 4:30 p.m. each day. Highlighting the exhibit is the 1866 "No Motto" silver dollar, a mystery coin with an estimated value of \$1 million. The coin was one of only two struck without the inscription "In God We Trust" emblazoned over the eagle on its reverse side (the other was owned by the Du Pont family but was stolen in 1967 and has never been recovered). The exhibit is free; for more information, call 227-8800.





The 1866 "No Motto" silver dollar



The press release calls Sam Shepard's Angel City a "chilling, hysterical portrait of a Hollywood where the monsters make the movies." We believe it. Opening tonight at eight at the Overland Theater, Massachusetts College of Art, 26 Overland Street. For information, call the Court Theater, 566-6732.

The legendary Louise Brooks is probably best known for her performance in G.W. Pabst's Pandora's Box, but Pabst discovered her in A Girl in Every Port, a neglected 1928 marvel by the great Howard Hawks. Playing through Saturday (with His Girl Friday) at the Brattle. See film listings (page 23) for times.

Off the Wall kicks off an extraordinary series of films by local artists tonight with a great double feature: Ross McElwee's subtle and moving Charleen (1980), which won the 1980 "Best Documentary Feature" award from the Boston Society of Film Critics, and the world premiere of Resident Exile (1981), a controversial portrait of an Iranian in the US by Michel Negroponte, Ross McElwee, and Alexandra Anthony. See film listings (page 23) for times.

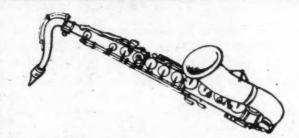
The unusual instrumentation of Trombone Madness trombones fronting bass-drums-piano - makes this quintet one of Boston's best pop ensembles. It's got a new Thursday-night gig at Tom Foolery (corner Mass. Ave. and Newbury), and for a buck

cover, you can't go too far wrong.

Prominent landscape architect Lawrence Halprin speaks tonight at 5:30 on Passion and the Landscape, at Harvard Graduate School of Design, 48 Quincy Street, Cambridge. The lecture is the opening event for a three-day conference intended to promote preservation and appreciation of Frederick Law Olmsted's work. In addition, a special exhibition, "Olmsted in America," is on view in the Design School's lobby through May 5, from 9 a.m. to 9 p.m. For more information on these events, call 495-4122.

The jam session is one of the best ways to catch jazz main-streamers in action, and the last-Friday-of-the-month session at Jason's is probably the best in town, featuring the likes of reedman Dick Johnson and trombonist Phil Wilson as house regulars. Today's figures to be something special, since it celebrates Jason's fifth anniversary. At 131 Clarendon Street, noon to 3 p.m.

Today at the Institute of Contemporary Art: Lloyd Bacon's historical Western The Oklahoma Kid (1939), a lighthearted film that curiously stars two actors known for their work in more-urban milieux — James Cagney, as the outlaw hero, and Humphrey Bogart, as the black-suited villain. See film specials (page 23) for times.



Drop those diet books and get right over to the Cambridge YWCA. This afternoon, the Y offers you the chance to dig into a 10-foot banana split. Although the event is billed for children ages six to 12, we have it on good authority that anyone with the price of 6050

In response to popular demand, Center Screen is showing Merce Cunningham and Charles Atlas's Torse, a two-projector film record of a dance event, tonight at 7:30 and 9:30 at the Carpenter Center.

Doors open at 1 p.m. for the Evening in April Auction, an event that promises some of the following items: a 16th-century Italian

harpsichord (in perfect playing condition), signed Salvador Dali prints, a signed Tiffany lamp, and beautiful estate jewelry. And, to keep you going through the bidding, hot meals and catered snacks are available. It all takes place in the Plaza Castle, the old armory adjacent to the Park Plaza Hotel. For information, call 367-2334. to the Park

An afternoon of art in the making is in store for those who avail themselves of today's bus tour of Cape Ann artisans, sponsored by the Hammond Castle Museum in conjunction with its current exhibition, "Secrets of a Master Craftsman." The tour is from 10 a.m. to 3 p.m.; reservations are required. For more information, call 283-

26



We think this is a neat idea and you might, too: Suffolk Downs invites the kiddies to Black Stallion Day, where Kelly Reno, star of The Black Stallion, is signing autographs. Gates open at 11:30 a.m.; post time is 1 p.m. Grandstand admission is \$2.50; children under 12 are admitted free. For information, call 567-3900.

Walking is good for you, and in this case it's good for a lot of other people, too. It's WalkAmerica Day, and hundreds of thousands of volunteers are walking cities coast to coast with pledges to benefit the March of Dimes. Starting at 9 a.m. in City Hall Plaza. You can register at any 7-Eleven store in Cambridge or by calling 329-3902.

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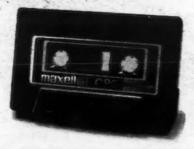
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Hot dots

SUNDAY

Noon (56) The Egg and I (movie). The 1947 comedy about one young woman's trials after her husband convinces her to move to a chicken farm. The movie that introduced Ma and Pa Kettle to the silver screen. Claudette Colbert, Fred MacMurray, and Marjorie Main star.

and marjore main star.

1:00 (7) Basketball. Two NBA playoff games.

2:00 (2) Great Performances: Leonard Bernstein

Conducts Mahler. A run-through of Mahler's Symphony No. 2 ("Resurrection").

2:15 (38) Baseball. The Sox vs. the Chicago White

Sox.

4:00 (2) Song of the Plains: The Story of Mari Sandoz. Dick Cavett narrates this profile of American Midwestern short-story writer Sandoz.

4:00 (44) The Messiah Festival — 100 Years of Tradition. Though now most often performed at Christmas, G.F. Handel's masterwork is actually an Easter number. This singing comes.from Bethany College in Lindsborg, Kansas, where they've been performing the work annually since 1882.

4:00 (56) Lilies of the Field (movie). Sidney Politer and Lila Skala star in this well-acted sentimental yarn from 1963 about a black ex-Gl and an order of Southwestern nuns. Amen.

5:00 (38) Kill the Umpire (movie). William Bendix

of Southwestern nuns. Amen.

5:00 (38) Kill the Umpire (movie). William Bendix stars in this springtime annual from 1950. Bendix portrays an avid hardball fan turned fleid official. The sequel, of course, was the lesser-known The Umpire Strikes Back.

6:00 (56) Star Trek, "Elaan of Troylus."

7:00 (5) Omnibus. Hall Holbrook hosts ABC's class act. This edition features cultural phenomena David Bowie, Larry Hagman (don't sing, Larry), Don Meredith (or you either, Don), Bea Arthur, and the Peking Opera Theater of China.

7:00 (44) Song by Song: Lorenz Hart. Showcasing the lyric accomplishments of the Broadway poet under exclusive contract to Richard Rodgers.

exclusive contract to Richard Rodgers

under exclusive contract to Hichard Rodgers.

8:00 (2) The Cousteau Odyssey: Mediterranean:
Cradle or Coffin? Jacques and his fellow Frenchmen scour the soft underbelly of Europe, or rather would like to after surveying the sodden detritus left in the once crystal waters by coastal industry.

8:00 (5) The Ten Commandments (movie). Cecil B.
DeMille gave new meaning to the word spectacular with this star-studded 1956 Biblical epic. Our flavorite special effect is God's high-tech electric pencil. Charlton Heston looks over Jordan. Also featuring Yul Brynner, Anne Baxter, Edward G. Robinson, Yvonne DeCarlo, Vincent Price, etc.

8:00 (44) Masterplece Theater: Therese Raquin, part I. Repeated from last week. Kate Nelligan stars as the lustful wife in a three-part adaptation

of Emile Zola's novel.

8:00 (56) The Strawberry Blonde (movie). James Cagney, Rita Hayworth, and Olivia de Havilland star in a 1941 comedy romance.

9:00 (2) Masterplece Theater: Therese Raquin, part II. After Camille's convenient demise, Therese and lover Laurent wait for the right time to wed. To be repeated Friday at 9 n.m. and a weak

wed. To be repeated Friday at 9 p.m. and a week from today on Channel 44 at 8 p.m. 9:00 (4) Capricorn One (movie). Elliott Gould and James Brolin star in a 1978 adventure about a gov-ernment plot to fake a NASA trip to Mars.

MONDAY

9:00 a.m. (5) Good Day. Featuring an early check-in with the Boston Marathon crowd in Hopkinton. 11:00 a.m. (38) Baseball. The Sox vs. the Texas

Rangers.

11:30 a.m. (7) Marathon '81. Live coverage from now until the 12:05 news and Search for Tomor-

now until the 12:05 news and Search for Tomorrow.

11:55 a.m. (4) Marathon '81. More coverage through 1 p.m., when it's time out for Days of Our Lives. At 2 p.m. it's back to the race.

1:00 (5) Marathon '81. Live from the final stretch.

2:00 (7) Marathon '81. Live from the final stretch.

2:00 (7) Marathon '81. Likewise, WNAC will come back from the soaps to cover the linish.

Note: the above Marathon coverage schedule is the best we can divine from advance program schedules. We can assume, however, that all three local network affiliates will broadcast the start (at noon) and the finish (about two hours, 12 minutes, and 11 seconds later) live.

4:00 (7) The Story of Mankind (movie). Halfway through this 1957 production, director Irwin Allen must have decided—that the only way to save the thing was to make it a comedy. Hendrik Van Loon's book highlighting the major episodes of human history acts as the excuse for this truly ridiculous effort. Stars include Ronald Colman, Hedy Lamarr, the Marx Brothers, Vincent Price, Francis X. Bushman, Marie Windsor, and John Carradine.

3:00 (2) The Shakespeare Plays: Antony and Cleopatra. Dr. Jonathan Miller (The Body in Question) directed this lavish adaptation starring Colin Blakely and Jane Lapotaire. To be repeated Saturday at 9 p.m. on Channel 44.

day at 9 p.m. on Channel 44.
8:00 (38) Mr. Smith Goes to Washington (movie).
James Stewart stars as the all-American soft touch

cast into a nest of political vipers.

9:00 (4) Seventeen Years in Prison: A Portrait of Jerry Sousa. Jack Williams narrates a profile of convicted murderer Sousa during his time as a prison activist inside the Massachusetts correc-

9:00 (44) They Write the Songs: Yip Harburg.
Another tribute to the late composer of "it's Only a
Paper Moon" and "Brother, Can You Spare a

Dime?"
10:00 (4) impact Special: Aftershock: The Victims of Crime. A study of the psychological consequences of having yourself, the things you own, and the things you love violated.

11:30 (4) impact. A live follow-up to the above.

TUESDAY

7:30 (5) The Muppets. Jim Henson and his home-spun hipsters are joined by guest host Glenda

8:00 (2) Nova: Do We Really Need the Rockies? How sizable oil deposits in Rocky Mountain shale have suggested plans to give Topeka a view of San Jose. To be repeated on Friday at 1:30 p.m. and on Saturday at 9 p.m.

Saturday at 9 p.m.
8:00 (56) Firecreek (movie). This 1968 Western
pits James Stewart as a small-town lawman
against marauding Henry Fonda, a small-time terrorist. Not what it should be.
9:00 (2) Mystery: Sergeant Cribb, part I. The first of
five new episodes cribbed from the novels of Pe-

ter Lovesey. Tonight Alan Doble, as our hero, investigates the murder of a photographer's assis-

trait.

9:00 (7) One on One (movie). A treat for Robby Benson fans. The story of a not-shot high-school basketball star and his first season of college play.

10:00 (44) Dexter Gordon in Concert. Tenor-sax royalty backed by Rufus Reid on bass, Eddie Gladden on drums, and Albert Dailey on piano, from Ohio State University. To be repeated on Channel 2 on Friday at 11:30 p.m. and on Saturday (with simulcast) at 3 p.m.

11:30 (7) Basketball. NBA playoff game.

WEDNESDAY

8:00 (2) World Special: No More Mountains: The Story of Hmong. The story of a primitive Lactian mountain tribe now exiled from their home turf in retribution for being ClA collaborators during the Vietnam War. To be repeated Thursday at 11:30 pt.

Vietnam War. To be repeated Thursday at 11:30 p.m.
8:00 (38) The Naked and the Dead (movie). Aldo Ray and Cliff Robertson star in a 1958 adaptation of Norman Mailer's men-in-battle tale of the South Pacific. Relentless cynicism passing for realism, but quite the effort for '58.
9:00 (2) The Fabulous Philadelphians: From Ormandy to Muti. Riccardo Muti leads the Philadelphia Symphony and the Mendelssohn Club chorus through Verdi's Requiem. Simulcast on WGBH-FM (89.7).

FM (89.7).
9:00 (7) Outlaw Blues (movie). Peter Fonda and Susan Saint James star in the story of a woman who uses a man's fugitive status to make him a singing idol. Band on the run.
9:00 (44) Cold Nighta: Scenes from Childhood. A documentary by Alfred Guzzetti, focusing on the sub-social interactions of a group of children.
11:30 (7) Basketball. An NBA playoff game.

THURSDAY

9:00 (2) Say, Brother: In the Matter of Levi Hart, part I. A recap of last summer's killing of a 14-year-old auto-theft suspect, featuring interviews with community leaders and the victim's friends and family. To be repeated Friday at 9:30 p.m. on Channel 44.

Channel 44. 9:30 (4) NBC White Paper: Ray Gun — The First 100 Days. A look at the president's secret plan to

ond the economy.

10:00 (44) Austin City Limits. Music from Bill Monroe and the Bluegrass Boys and the Riders in the Sky. Simulcast on WDLW-AM (1330).

11:30 (2) World Special: No More Mountains: The Story of the Hmong. Repeated from Wednesday at 8 p.m.

FRIDAY

1:30 (2) Nova: Do We Really Need the Rockies?
Repeated from Tuesday at 8 p.m.
8:00 (38) The Execution of Private Slovik (movie).
Martin Sheen and Ned Beatty star in the grim 1973
dramatization of the trial and killing of the first
American to be executed for deserting the Army
since the Civil War. Nothing like a society that has
its priorities down pat.
8:00 (44) Mystery: Sergeant Cribb, part I. Repeated from Tuesday at 8 p.m.
9:00 (2) Masterpiece Theater: Therese Beautice.

9:00 (2) Masterpiece Theater: Therese Raquin, part II. Repeated from Sunday at 9 p.m. 9:00 (5) John Denver: Music and the Mountains. Him again. The crown prince of big teeth hosts it-zak Perlman, Beverly Sills, and James Galway. Why?

9to5 taiks about organizing working women on National Secretaries' Day. 6:30 (WGBH) John Major, Guitar. A studio

9:30 (44) Say, Brother: In the Matter of Levi Hart, part I. Repeated from Thursday at 9 p.m.
19:90 (5) ABC News Close-Up: The Apocalypse Game: An Update. The East/West long-bomb contest goes on. A look at the uncertain state of the arms race, the MX-missile debate, and related morbidity.

morbidity.

10:00 (7) The Dukes of Hazzard. We don't care about this; we just wanted to warn 'Dallas fans that the future of Jock's Investments, Sue Ellen's marriage, Lucy's modeling career, Cliff's vendetta, and Pam's fertility will be neither settled nor advanced

tonight.
11:30 (2) Dexter Gordon in Concert. Repeated from Tuesday at 10 p.m.
12:30 a.m. (4) The Midnight Special. The Bee Gees host Jerry Lee Lewis, Gladys Knight and the Pips, Frank Weiker, Johnny Nash, Jim Weatherly, and Skeeter Davis.

SATURDAY

1:00 (58) The Creation of the Humanoids (movie). A post-WWIII adventure in which surviving humanity must contend with hostile robots who have the ability to transmogrify themselves into people. 1:20 (38) Baseball. The Sox vs. the Baltimore Ori-

1:20 (38) Baseball. The Sox vs. the Baltimore Orioles.
2:30 (56) The Monolith Monsters (movie). Killer rocks in California. Where else?
2:30 (2) Dexter Gordon in Concert. Repeated from Tuesday at 10 p.m. Simulcast on WGBH-FM (89.7).
4:00 (2) Backstage: A Look at Barnaby Jones. We can't imagine a less interesting television show to investigate, but who knows? See Buddy, Mark, and Lee put it all together.
4:30-(2) Song of Texes (movie). Roy Rogers, Trigger, and the Sons of the Pioneers star in a 1943 Western with an insignificant plot.
8:00 (2) America: Home Away from Home. Part of Alistair Cooke's popular US history series. Tonight a look at colonial life in the Bay State.
8:00 (5) Wide World of Sports 20th Anniversary Special. Jim McKay hosts former WWS hosts and highlights from the world of Sunday contests since 1961.
2:00 (2) Nova: Do We Really Need the Rockies?

1961.
9:00 (2) Nova: Do We Really Need the Rockies?
Repeated from Tuesday at 8 p.m.
9:00 (44) The Shakespeare Plays: Antony and Cleopatra. Repeated from Monday at 8 p.m.
10:00 (2) The Dark End of the Street (movie). A new production written and filmed by Jan Egileson, who won an Emmy for the Cambridge-filmed Billy in the Lowlands in 1979. This movie, likewise shot primarily around working-class Cambridge is shot primarily around working-class Cambridge, is the story of a young white woman growing up in a racially mixed and troubled city. Laura Harrington

stars.

10:30 (56) China Clipper (movie). Pat O'Brien tries to establish the first trans-Pacific airline.

11:30 (4) Saturday Night Live. Trying again. With some measure of hope this time.

The 525th line: All together now —
"Here comes Wrangler,
And he's one tough customer.
He rides a nice horse,
And he wears tight pants.
"Here comes another guy,
And he works for the Wrangler company,
And he hired his brother-in-law
To write this theme song.
"Here comes the brother-in-law.
He's got a nice new suit on.
He got paid a lot of money
Even though he's a monotone."
Wrangler, the only jeans sold in unrhymed trochaic dimeter.

irwaves

by Donna Kay Williams

SUNDAY

8 a.m.-noon (WBCN) Boston Sunday Review. A salute to Earth Day; a look at the Boston Marathon with Mark Bloom, editor of *The Runner* magazine; a discussion on international terrorism with Claire Sterling, author of *Terror Network*; a talk with *New York Times* puzzle editor Eugene Maleska.

11:00 a.m. (WCAS) Closes Space. Beth Kelly and members of the Gay Pride Committee discuss the planning and history of gay-pride marches. Noon (WGBH) Los Angeles Philharmonic. Myung-Whun Chung conducts Brahms's Double Concerto, with violinist Kyng-Wha Chung and cellist Myung-Wha Chung and cellist Myung-Wha Chung and Complete Incidental Music to Mendelssohn's *A Midsummer Night's Dream*.

12:05 (WCRB) Sunday Forum. "Jerry Sousa: Up from Hell." A documentary on the rehabilitation of a man who was released from prison after serving 17 years of a life sentence.

a man who was released from prison after serving 17 years of a life sentence.

1:05 (WCRB) Music from Ireland. The New Irish Chamber Orchestra performs Bach's Sinfonia Cantata No. 42; Dublin's St. James Choir performs selections from The Messiah; and the Irish National Orchestra and Choir perform "The Best of Ireland's Musical Heritage: The Easter Fandara".

tare. 2:00 (WCAS) Live at Passim. A performance by Billy Novick and Guy Van Duser. 2:15 (WITS) Baseball. The Sox vs. the Chicago

White Sox. 4:30 (WGBH) Star Wars. "The Han Solo Solu-tion." Han Solo and Chewbacca hook up with Luke, Ben, and friends and attempt to begin their journey to Alderaan. Repeated Monday at 10:30

p.m. Stop Boston Pops. From the concert of May 18, 1980, Harry Ellis Dickson conducts a program that includes Debussy's Claire de Lune, selections from Khachaturlan's Gayne Suite, and Haydn's Trumpet Concerto in E flat, with Peter Chemmen.

(WBUR) NPR Journal. "Curriculum for the

1980s: Science Fiction — Science Fact." What science-fiction iterature means to young people and to those who teach them.
8:30 (WBUR) Taking Readings. Poet Richard Tallinghast is featured.
8:30 (WHRB) Sunday Night at the Opera. Herbert von Karajan conducts the Berlin Philharmonic in Wagner's Tristan und isolde, with Vickers, Dernesch, Ludwig, and Ridderbusch.
8:30 (WCRB) Sunday Evening at the Opera. Otto Gerdes conducts Wagner's Tanhaeuser, with

bernesch, Ludwig, and Ridderbusch.

8:30 (WCRB) Sunday Evening at the Opera. Otto
Gerdes conducts Wagner's Tannhaeuser, with
Nilsson, Windgassen, Fischer-Dieskau, and Adam.

9:00 (WBUR) Jazz Alivel "1980 Chicago Jazz
Festival." A program of mainstream jazz;
performers include tenor saxophonist Bud
Freeman and his group; cornettist Wild Bill
Davison and his group, the Wolverine Orchestra,
the Ellington Alumni Band, and Doc Chestham.

9:30 (WVBF) Soap Sunday. Actress Shell Kepler,
who plays Amy Vining on General Hospital, is the
guest.

guest.

10:00 (WBCN) The Basement Tapes. An interview with the Who, whose new LP Face Dances (recorded live in Glasgow, Scotland, February 15, 1001) in the street of the second second

(recorded live in Glasgow, Scouland, 1981) is played.
10:00 (WERS) Metrowave. Robert Ellis Orrail is presented live in concert.
10:00 (WVBF) Pinpoint. Attorney Jonathan Shapiro talks about prisoners' assistance and crisoners' rights.

10:30 (WGBH) Folk Festival USA. "A Tribute to Lester Flatt." The program traces Flatt's bluegrass career, from his mandolin picking to his performances on the Grand Ole Opry, with highlights including a performance at the 1978 Colorado Rocky Mountain Bluegrass Festival.
11:30 (WBCN) King Biscult Flower Hour. Utopia, recorded live in Detroit.

MONDAY

8:00 a.m. (WBUR) Jazz with Tony Cennamo. A salute to timbale great Tito Puente on his birthday. 11:00 a.m. (WITS) Baseball. The Sox vs. the Texas

angers.

100 (WBUR) All Things Considered. "Nepai, the ragile Kingdom." A five-part series exploring this and of striking contrasts.

100 (WBUR) FM in the PM. A special Passover than the result of the results of the

land of striking contrasts.

7:00 (WBUR) FV in the PM. A special Passover program, featur ng Handel's Israel in Egypt.

7:00 (WGBH) The Spider's Web. The House at Pooh Corner, by A. A. Milne.

8:00 (WGBH) International Concert Hall. An Edgard Varese program performed by the Nouvel Orchestre Philharmonique de Radio-France.

9:00 (WCRB) San Francisco Symphony. Bernhard Klee conducts Baird's Four Essays for Orchestra, Chopin's Plano Concerto No. 1, with Paul Schlanley, and Beethoven's Symphony No. 7.

9:00 (WMRB) Special Concert. From the concert of April 25, 1980, Jameson Marvin conducts the Harvard-Radcliffe Collegium Musicum in Monteverd's Vaspro della Beata Vergine, with Caldwell, Larson, Gall, Humphrey, Burrows.

10:00 (WGBH) The Hitch-Hiker's Guide to the Galaxy. The Frog Star Fighters capture Zafod and take him to their evil planet.

10:07 (WEEI) CBS Mystery Theater. "The Power of Ode," starring Kristoffer Tabori and Jada Rowland. A dreamy young woman becomes attracted to a strange philosophy and its apostle.

Midnight (WiTS) The Larry King Show. Hope Cooke discusses her life as the former queen of the Himalayan country of Sikkim.

TUESDAY

2:00 (WITS) Baseball. The Sox vs. the Texas Rangers. 8:00 (WGBH) Twenty Days with Chopin. Performances by the finalists and laureates of the 10th International Chopin Competition, held in

Warsaw, Poland.
9:00 (WCRB) Chicago Symphony. Daniel Barenboim conducts Bruckner's Symphony No. 8.
10:00 (WGBH) Ford Hall Forum. "Are Traditional Religions Meeting Today's Needs?" Moderated by

Religions Netwing Ton Dr. Harvey Cox.
Midnight (WITS) The Larry King Show. Jim Boutin, best-selling author of Ball Four, discusses his newest book (what else?), Ball Five.

WEDNESDAY

7:00 a.m. (WGBH) Morning Pro Musica. In cele-bration of Earth Day, music from around the world s play on (WBCN) Celebrity DJ. Garland Jeffreys is today's host. 2:00 (WITS) Baseball. The Sox vs. the Texas Rangers. 8:30 (WBUR) Social Issues. A representative of

performance. 9:00 (WCRB) Cleveland Orchestra. Robert Page conducts Four Sea Interludes from Britten's Peter Grimes, Elgar's Sea Pictures, and Elgar's Enigma Variations. 9:00 (WGBH) Fabulous Philadelphians. Riccardo Muti leads the orchestra and the Mendelssohn Club chorus in Verdi's Manzoni Requiem. 10:07 (WEEI) CBS Mystery Theater. "The Terrifying Gift," starring Roberta Maxwell. A woman unwillingly acquires the power of second sight. Now you see it, now you do.
10:30 (WGBH) The Studs Terkel Almanac. A conversation with storyteller/novelist Isaac Bashevis Singer. versation with storyteller/novelist Isaac Bashevis Singer.

Midnight (WITS) The Larry King Show. Les Brown, former New York Times TV columnist, discusses his newest venture, Channels magazine.

1:00 a.m. (WCRB) Annual Shakeepeare's Birthday Special. The program includes Strausa's Symphonic Poem Macbeth, Purcell's The Fairy Queen, the Incidental Music to Sibelius's The Tempest, Lambert's Romeo and Juliet, and Verdi's Macbeth (Act IV).

THURSDAY

11:00 a.m. (WQBH) Live Performance Series. The 11:00 a.m. (WGBH) Live Performance Series. Ine Wall Street Chamber Players perform quintets by Vivaidi and Dvorak.
6:30 (WBUR) Father Cares: The Last of Jonestown. A 90-minute documentary on what happened in Jonestown before the mass auicide of Jim Jones and his followers. The basis of this program is 900 hours of tapes found at Jonestown and seized by the FBI.
6:30 (WGBH) Cambridge Forum. "Who is the American Establishment?" Guests include Leonard Silk, New York Times columnist, and his son Mark Silk, Harvard University research associate.

sociate. 9:00 (WCRB) New York Philharmonic. Zubir Mehta conducts Brahme's Academic Festiva. Overture, Stravinsky's Symphony in Three Move-ments, and Elgar's Violin Concerto, with Pinchas

ments, and Eigar's violin.

Zukerman.

2:00 (WGBH) Windworks. The Yale University Band plays works by Percy Aldridge Grainger.

10:00 (WGBH) Earplay. David Milotsky visits Isaac Bashevis Singer in his New York apartment to dis-

cuse his life and work.

10:07 (WEEI) CB3 Mystery Theater. "The Raft." A wealthy man lives to regret a pact he entered into 20 years earlier.

11:00 (WBUR) Boston Spotlight. Saxophonist Coy Shockley and his group are featured in a recording at Emmanual Church.

FRIDAY

2:00 (WGBH) BSO (IIve). Seiji Ozawa conducts Mozart's Symphony No. 28 and Wagner's Tristan und Isoide (Act II), with Knie, Schwarz, McCracken, and Haugland. The performance is repeated tomorrow at 8 p.m. on WGBH and WCRB. 9:00 (WCRB) BSO, Seiji Ozawa conducts Bernstein's Divertimento for Orchestra (world premiere), Beethoven's Plano Concerto No. 3, with Rudolf Serkin, and Bartok's Concerto for Orchestra. Orchestra. 9:00 (WGBH) Live from Carnegle Hall. The Guarneri Quartet performs works by Arriaga and

11:00 (WDLW) Country Sessions. Lynn Anderson In concert. 11:99 (WGBH) The Blues Hour. A feature on Big Joe Williams.

SATURDAY

9:30 a.m. (WBZ) Metro Life. Author/teacher Mary MacCracken talks about her books A Circle of Children and Lovey, plus City Kid, her latest book about her experiences as a teacher. 10:00 a.m. (WBUR) Foundation Trilogy. See Fave

Waves.
11:00 a.m. (WGBH) Live Performance Series. A performance by the New Arts Trio.
1:15 (WITS) Baseball. The Sox vs. the Baltimore

Orloies. 2:09 (WCRB) Chicago Lyric Opera. John Pritchard conducts Verdi's *Un Ballo in Maschera*, with Scotto, Battle, Payne, and Payarotti. 2:30 (WERS) Living for the City. Katle Roberts is

1981UFG. 3:00 (WGBH) Dexter Gordon in Concert. The downbeat Critics' Poll winner brings his tenor sax to a concert at Ohio State University. Simulcast on Channel 2.

00 (WBUR) The War of the Worlds. See Fave waves. 7:00 (WDLW) Live at Gilley's. Ronnie McDowell in

7:30 (WBUR) Beyond the War of the Worlds. See Fave waves.

8:00 (WCRB) and (WGBH) BSO. See the listing for Friday at 2 p.m. on WGBH.

8:00 (WDLW) Silver Eagle Cross Country Music Show. Eddle Rabbitt in concert.

9:30 (WBUR) Brave New World, Part I. See Fave

wavea. Midnight (WCOZ) Midnight Classic Album. Led Zeppelin's double LP The Song Remains the Same is played.

Fave waves. Following the "It Came from the Orson Welles" tradition, WBUR presents a sci-fi fantasy weekend for the ear. On tap Saturday and Sunday, April 25 and 26, are Foundation Trilogy, the eight-part science-fiction serial by isaac Asimov, Orson Welles's legendary The War of the Worlds radio broadcast that frightened the nation in 1938 (and just about ruined his career); Beyond the War of the Worlds, a satire on Welles's version of H.G. Wells's Martian-Invasion story; Brave New World, the premiere program of the old radio production that was dedicated to the "theater of the mind" (narrated by author Aldous Huxley, with William Conrad); Stanislaw Lem's The Servant, in which we find ourselves in the year 2000, with an interesting twist on the notion of master and servant; and The Hitch-Hiker's Guide to the Galaxy, the first eight episodes of the BBC satire on contemporary social values and sci-fi grouples (who, us?). Nebulophiles note; for complete listings, see above for Saturday and next week's Phoenix for Sunday.

Billy Pope is on vacation

WEEL 590 AM **WBCN 104.1 FM** WERS 88.9 FM **WBUR 90.9 FM** WGBH 89.7 FM **WBZ 1030 AM** WITS 1501 AM WCAS 740 AM WCOZ 94.5 FM WROR 98.5 FM WCRB 102.5 FM WVBF 105 FM **WDLW 1330 AM**

Film listings

These listings are compiled almost a week before thester bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before steppin out, and he advised that sneak previews are common on Friday and Saturday nights. Escapel

BOSTON

ALLSTON CINEMA (277-2140) 214 Harvard Ave. 1: Ordinary People: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:30 11: The Howling: Sun.-Sun. 12:30, 2, 4:20, 6:15, 8, 9:45

BEACON HILL I. II & III (723-8110) I: Ordinary People: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10 ice: Fri.-Sun. 1:15, 3:30, 5:45, 8, 10 II: The Final Conflict: Sun-Thurs. 1, 3:15, 5:30, 7:45, 10 On the Right Track: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10 III: Caligula: Sun.-Thurs. 1:15, 4:15, 7:15, 10 Earthling: Fri.-Sun. 1, 3:15, 5:30, 7:45, CHARLES I. II & III (227-1330) 195-A Cambridge St. I: Exceliber: Sun.-Thurs, 1:30, 4:30,

Hardly Working: Fri.-Sun. 1, 2:45, 4:30, 6:15, 8, 10 II: La Cage aux Folies II: Sun.-Sun. 1:15, 3, 4:45, 6:30, 8:15, 10 III: Star Wars: Sun.-Sun. 1, 3:15, 5:30.

CHERI I, II & III (536-2870) Dalton St. nr. the Prudential Center I: Hardly Working: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 her: Fri.-Sun. 1:30, 4:30, 7:30. II: The Postman Always Rings Twice: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10 Atlantic City: Fri.-Sun. 1, 3:15, 5:30,

7:45, 10 III: Tess: Sun.-Sun. Sun.-Thurs. times 2, 5:15, 8:30; Fri., Sat. times - 1, 4, 7:15, 10:30

CINEMA 57 | & II (482-1222) 200 Stuart St. I: The Hewling: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10

II: Thief: Sun.-Sun. 1:15, 5:45, 8, EXETER THEATER (536-7067) Exeter St. at Newbury
From Mae to Mezzet: Lezac Stern in China:
Sun.-Sun. 1, 2:45, 4:30, 6:10, 8, 9:40
NICKELODEON CINEMA (247-2160)

600 Comm. Ave. 1: The Stunt Man: Sun.-Sun. 2:40, 5, II: Casmova: Sun.-Tues. 3, 6, 9 City of Women: Wed.-Sun. 12:25, 2:50, 5:15, 7:45, 10:15

PARIS (267-8181) 841 Boylston Modern Romance: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 Caveman: Fri.-Sun. 1, 2:45, 4:30, 6:15,

PI ALLEY 1 & II (227-6676) 237 Washington St. I: Nighthawks: Sun.-Sun. 1:30, 3:30, 5:45, 7:45, 9:45 II: Going Ape: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10 SAXON (542-4600)

The Texas Chainsaw Massacre: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10 Alice in Wooderland: Fri.-Sun. 1, 4:15, Amy: Fri.-Sun. 2:30, 5:45, 9

BROOKLINE

CHESTNUT HILL I. II. III. IV & V (277-2500) Rte, 9 at Hammond St. I: La Cage aux Felles II: Sun.-Sun. 1, 3:20, 5:25, 7:45, 10 II: Hardly Working: St 3:30, 5:30, 7:45, 9:45 Sun.-Sun. 1:30. III: Nighthawks: Sun.-Sun. 1:15, 3:25, 5:25, 7:40, 10 IV: Breaker Morant: Sun.-Sun. 1, 3:20, 5:25, 7:45, 10 5:25, 7:45, 10 V: On the Right Track: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:30 CIRCLE CINEMA I. II & III (566-4040) Cleveland Circle
I: Excellber: Sun.-Sun. 1:30, 7:10,
9:50; Sat., Sun. mat. 4:20
II: Modern Remance: Sun.-Sun. 1:15,
7:15, 9:30; Sat., Sun. mat. 3:15, 5:15 III: Caveman: Sun.-Sun. 1:45, 7:45, 10; Sat., Sun. mat. 3:45, 5:45; Sat. late

SIOW 17:35 CINEMA BROOKLINE (566-0007) Melvin and Heward: Sun.-Thurs. 7:30, 9:15; Sun. mat 4, 5:45 9 to 5: Fri.-Sun. Call for times. COOLIDGE CORNER (734-2500)

2:50 marvard St.

1: Black Orphess: Sun.-Tues. 6, 7:55, 9:50; Sat., Sun. mat. 2:10, 4:05

Molvin and Heward: Wed., Thurs. 7:45

Citizen's Bead: Wed., Thurs. 6, 9:45

Bolay There: Fri., Sat. 7:30; Sat. mat. 3:10 290 Harvard St.

Carny: Fri., Sat. 5:30, 9:55 ichard Pryer in Concert: Sun. 4:15, 8 lue Coller: Sun. 2:30, 6, 9:45 II: Allegro non Troppe: Sun.-Tues. 5, 8; Sun., Mon. mat. 2 and His World: Sun.-Tues. 6:30, 9:30; Sun., Mon. mat. 3:30 9:30; Sun., Mon. mat. 3:30 9:30; Sun., Mon. mat. 3:30 9:30; Sun., Sun.,

CAMBRIDGE

BRATTLE (876-4226) 40 Brattle St. near Harvard Square Holiday: Sun.-Tues. 5:50, 9:45
You Can't Take It with You: Sun.-Tue: Yeu Can't Take It with Yeu: Sun.-Tues. 7:30; Sun. mat. 3:40 His Girl Friday: Wed.-Sat. 7:10, 10; Sat. A Girl in Every Port: Wed.-Sat. 6, 8:50; the and Mrs. Miller: Sun. 5:45, 9:35 MCCIANO and MTS. MINIOF: SUN. 5:45, 9:35
I Confess: Sun. 4, 7:50
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center
I: Star Wars: Sun.-Sun. 7:15, 9:35; Sat. mat. 2; Sun. mat. 2, 4:30 II: Stir Crazy: Sun.-Sun. 7:15, 9:35; Sat. mat. 2; Sun. mat. 4:25 GALERIA CINEMA (661-3737) 5 Boylston Street La Cage aux Felles II: Sun.-Sun. 1:30, 3:30, 5:30, 7:45, 9:45 OFF THE WALL CINEMA (547-5255)

ots Sun.-Wed. Sun. times — 4:20. 6:10, 8:05, 10; Mon.-Wed. times — 6, Free Te Be: Sun -Fri. Sun. times — 12. 1:30, 3; Mon.-Fri. times — 1, 2:30 Resident Exile and Charleen: Thurs.-Sun. Thurs., Fri. times — 6, 7:55, 9:55; Sat., Sun. times — 4:20, 6:15, 8:15,

est: Sat., Sun. 12, 1:30, 3 Fumybenes!: Sat., Sun. 12, 1.00 ORSON WELLES I, II & III (868-36

1001 Mass. Ave. I: The Last Metre: Sun.-Sun. Sun.-Thurs. times — 12:30, 2:45, 5:05, 7:40, 10:15; Fri.-Sun. times — 2:30, 5, 7:40, 10:15 II: Caddie: Sun.-Thurs. 1, 3:30, 5:50, 8,

Gal Young'un: Fri.-Sun. 2, 3:55, 5:50,

Gal Yeung'en: Fri.-Sun. 2, 3:55, 5:50, 7:50, 9:50

Ill: Men Oncle d'Amerique: Sun.-Thurs. Sun.-Tues. times — 2, 4:30, 7:30, 9:50; Wed. times — 4:30, 7:30, 9:50; Thurs. times — 4:30, 9:50 Classic Three Steeges Festival: Mon.-

Caddle: Fri.-Sun. 2, 4, 6, 8, 10 MIDNIGHT MOVIES

The following theaters screen films Fri and Sat. at or around midnight. For suburban midnights, see suburban

Exeter Theeter: Rocky Horror Picture tarvard Sauare: Yellow Submarine: Let

It Be. Off the Wall: Rock Roots. Orsen Welles: Richard Pryor in Concert; The Three Stooges Follies, Part I; Female Trouble.

GOOD DEALS

Good deals are subject to change at a moment's notice, so check with the theater before taking off.

Alisten Cinema: \$2 for first show of the Austen Chiema: Sc for first show of the day, \$1.50 for seniors till 5 p.m. Alternative Family Chema at Off the Wall: \$1 Sat., Sun. matinees. Arliagten. Capitol & Regent: \$1.25 Sun. Thurs., \$1.50 Fri.-Sat.

Belmont Studie: \$1.50 all times. Brattle Theater: Discount coupons: Six admissions for \$15. Cinema Brookline: \$1.75 at all times.

Cleveland Circle: \$2 for first show.
Coelidge Cerner: \$2.50 for last show of

the night.
Fresh Poed Cinema: \$1.50 all times.
Hervard Square: \$2 till 6 p.m. Mon.-Fri.
(except holidays). \$2.50 at midnight.
\$3 after 6 and on Sat., Sun. and holi-Newton Academy: \$2 for first show.

Nickelodeon: Discount coupons available. 10 admissions for \$25. First show Mon.-Sat. \$2.50. Welles: \$1.50 with a Welles T-Mon.-Tues. Discount coupons

Publix: \$1.25 all times Somerville, Broadway & Somerville: \$1.25 Sun.-Thurs., \$1.50 Fri., Sat. ewton: \$1.25 for weekend mat

FILM SPECIALS

ANGRY ARTS FILM COLLECTIVE, 136 River Antany Anis Film Collective, 136 River St., Camb. (628-6585). April 24-26: "The Life and Times of Rosie the Riveter," and "The Jewish Anar-chist." 7:30 p.m. with 10 p.m. show on Sat. \$1.75.

BLACKSMITH HOUSE FILMS (547-6789), 56 Brattle St., Cambridge. April 24: "Moby Dick," 7 and 9 p.m. \$2.

BWAFS, 14 Beacon St., Boston. April 26: "Varnette's World," "Valerie," and "Spirit Catcher: The Art of Betye Saar," at the YWCA, 140 Clarendon St., Boston, 3:30 p.m.
BOSTON FILM/VIDEO FOUNDATION INC.

(S36-1540), 1127 Boylston St., Boston. April 23: Taka limura brings his video tapes to Boston. April 25: "Scenic Route," by Mark Rappaport. Both at 8 p.m. \$3.

BF/W BENEFIT, Harvard Science Center D. April 26: "Mission Hill and the

D. April 26: "Mission Hill and the Miracle of Boston." Also to benefit No MATEP Coalition and Cine Research

MATEP Coalition and Cine Research Assoc. 7 and 9 p.m. \$3.

BOSTON FOOD COOP, 499 Cambridge St., Allston (254-8303). April 24: "Chicago Maternity Center Story," and "Ironing," 7:30 p.m. \$2.
BOSTON UNIVERSITY SCHOOL OF PUBLIC COMMUNICATION (353-7847), Media Film Series. April 22: "Putney Swope," Student Union Conference Auditorium. 3:30 and 6:30 p.m. \$1 with BU ID ium, 3:30 and 6:30 p.m. \$1 with BU ID

CENTER SCREEN (494-0200), 24 Quincy St., Cambridge. April 25 and 26: "Torse," 7:30 and 9:30 p.m.

CINEMA SOCIETY OF CAMBRIDGE, sci-fi, horror, and fantasy films at the Ding Ho Restaurant, 13 Springfield St., Inman Sq., Camb., (661-7701). April 20: 'Images,'' 7:30 p.m. April 23: 'Piranha,'' 9:30 p.m.

FIRST PARISH UNITARIAN CHURCH, 330 First Parish Rd., Scituate. April 24:

Persona," 8 p.m.
FRENCH LIBRARY, 53 Mariborough St.,
Boston (262-2280). April 19: "A Bout
de Souffle," April 24, 25, and 26: "Les
Enfants du Paradis," 8 p.m. \$2.
HARYARO CENTER FOR MUDDLE EASTERN
STUDIES, Science Carle A. April 22:

STUDIES, Science Center A. April 22: "Battle of Algiers," 7:15 p.m. Free. HARVARD FILM ARCHIVE, 24 Quincy St., Camb. (495-3254). April 21: "Monkey Business," 5 p.m., "El Dorado," 7:30 p.m. April 22: "Underworld," and "Sunrise," 7 p.m. April 23: "On the Waterfront," 5 p.m. \$2.

Waterront, '5 p.m. \$2.
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. April 19: "Tumbleweeds," 3 p.m., and "The Virginians," 5 p.m. April 23: "King of the Press", and 1215. the Pecos," and "Bar-20," 6 and 8:15

p.m., and April 26 at 3 p.m.

JOHN F. KENNEDY LIBRARY, Columbia
Point, Boston (929-4523). April 24 at 7
p.m. and April 26 at 3 p.m.: "On the Waterfront " 75 cents.

Waterfrom. "75 cents.
MIT FILM/VIDEO SECTION (253-1606),
275 Mass. Ave., Camb. April 27:
"Palmer Williams: 30 Years of CBS
and Some 60 Minutes," 7 p.m. in Bldg. 10-250.

DERM TIMES CAFE 134 Hampshire

NODERN TIMES CAFE, 134 Hampshire St., Camb. (354-8371). April 19: "Los Olvidados," 9 p.m. April 25 and 26: "Grand Illusion," 9 p.m. \$2.

RUSCUM OF OUR NATIONAL HEBITADE, 33 Marrett Rd., Lexington (861-6559). April 20: "Room for All," 3 p.m. April 23: "Green Fields," 2 p.m. April 25: "Room for All," 3 p.m. Free.

MUSEUM OF SCIENCE (727-7297), Cahners Theater, Museum of Science.

ners Theater, Museum of Science. April 24: "The Power To Change," and "S.U.E.D.E. in New England," 8 p.m.

Museum admission.

NEW ENGLAND AQUANIUM, Central
Wharf, Boston (742-8830). April 24:
"The Old Man and the Sea," 8 p.m. \$2.
TUFTS UNIVERSITY. 550 Boston Ave.,
Medford (625-6476). April 21: "Emerging Woman," Barnum Hall, rm. 008.
\$2.

\$2.
WHERE'S BOSTON? is shown hourly each day at 60 State St. (661-2425).
TIX \$1.50-\$3.
BOSTON PUBLIC LIBRARY (536-5400, ext. 231). April 28: "The Magic of

Dance," 6:30 p.m. Free.

BROOKLINE PUBLIC LIBRARY (734-0100),
361 Washington St., Brookline. April
5: "Now Yoyager," 3 and 7 p.m. Free.

CAMBRIDGE PUBLIC LIBRARY (498-9081),
45 Pearl St., Cambridge. April 21:

"Roberta," 7 p.m.
FIELD BRANCH, 826 Cambridge St.,
Camb. April 23: "Roberta," 7 p.m. Free. CHILDREN'S ROOM, CAMBRIDGE PUBLIC

LIBRARY (498-9080), 449 Broadway, Cambridge. April 22: "Astronauts," and "The House That Jack Built," 10:30 a.m. and 3:30 p.m. Free. NORTH CAMBRIDGE BRANCH, 70 Rindge Ave., Camb. (498-9086). April 23:

"Rebecca," 6 p.m. Free.

MOUNT AUBURN BRANCH, 64 Aberdeen
St., Camb. (498-9085). April 30:

"Summertime," 6 p.m. Free. NEWTON FREE LIBRARY, 414 Centre St., Newton (552-7155). April 22: "Origins of the Motion Picture," "Un Chien Andalou," and "The Cabinet of Dr. Caligari," 7 p.m. Free. SOMERVILLE PUBLIC LIBRARY, Highland

Ave. and Walnut St. (623-5000). April 23: "The Rainmaker," 6:30 p.m. Free. WATERTOWN FREE LIBRARY, 123 Main St., Watertown (924-5390). April 23 (East Branch) and 24 (Main Library): "Room at the Top," 7 p.m. Free.





The Last Metro

Truffaut's finest film in years is a joyous celebration of the human spirit, of freedom, and of love based on the real stories of the Parisian theatre world during the German Occupation. A famous theatre company's leading lady (Catherine Deneuve) must run the theatre as her Jewish husband, the troupe's director and impresario, (Heinz Bennent) is forced to "flee" aris. Amid unce ing to ma theatre company (with Gerard Depardieu as its new leading man) bands together as a family to struggle and survive. Through Thurs., April 23 at 12:30, 2:45, 5:05, 7:40, 10:15. Starting Fri., April 24 at 2:30, 5:00, 7:40, 10:15.

SPECIAL AFTERNOON MATINEES Mon., April 20 - Thurs., April 23 at 2:00 pm.

WINNER OF 4 AUSTRALIAN ACADEMY AWARDS including BEST ACTRESS

'A MARVELOUS FILM .." 'A TRIUMPHANT PERFORMANCE BY HELEN MORSE! 'CADDIE' SPARKLES WITH VITALITY AND CHARM.

In 1925 women were told they couldn't make

A charming Australian film about a woman leaves her husband and takes her children to try and make it on her own. CADDIE marks the extraordinary debut of Helen Morse. Through Thurs., April 23 at 1:00, 3:30, 5:50, 8:00, 10:00. Starting Fri., April 24 at 2:00, 4:00, 6:00, 8:00, 10:00.

The Late Shows:

1 RICHARD PRYOR at 12:30 am

27 IRI GOOGS FISTINAL at 12:10 am

Cash N Carry Pop Goes the Easel Playing Ponies Wee Wee Monsieur Tassels in the Air Healthy, Wealthy & Dumb

FEMALE TROUBLE at 12:10 am

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): Explain what the southern expression "Gal young 'un" means. LAST WEEK'S ANSWER: Fellini's CASANOVA.

DRSON 1001 Mass. Ave., Cambridge 868-3600

'ASTONISHINGLY GOOD ... A MOST INVIGORATING AND COMIC FILM... TOUCHING, SWEET, AND SURPRISINGLY SATISFYING!" - Vincent Canby, New York Times

"AN ALTOGETHER MARVELOUS MOVIE!" - Judy Stone, San Francisco Chronic



NEW ENGLAND STARTS FRIDAY

Florida filmmaker Victor Nunez's heartwarming story of a wide living in backwoods Florida during Prohibition; a woman who falls prey to the none too virtuous designs of a charming local lothario, yet manages to emerge as one of the most beautiful screen heroines in years. Based upon a Marjorie Kinnan Rawlings short story, GAL YOUNG 'UN is a true American original and a total joy to v 2:00, 3:55, 5:50, 7:50, 9:50

MOVIES

AGADEMY AWARD WINNER

FROM STERN IN

"SENSATIONAL! A marvelous movie that is upbeat from beginning to wish-it-wouldn't-end!" Gene Shalit-NBC-TV

"A stirring, lovely work...This is one film you wish were longer-you treasure the encounter and want more."

"A delightful film..." Richard F. Shepard - N.Y. Times

"An absolute must..." Archer Winsten - N.Y. Post

"Superb..."

Richard Freedman - Newhouse Newspapers





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> **Now Playing Exclusive Engagement**

> > CHE21 1-2-3 Dalton opp Sheraton Bos 536-2870 1:00, 3:15, 5:30, 7:45, 10:00

Suburban cinemas

ARLINGTON, Capitol (648-4340) 204 Mass. Ave. Stir Crazy: Sun.-Sun. 4:45, 7, 9:15 ARLINGTON, Regent (643-1197) Medford St.

Star Wars: Sun.-Sun. 7, 9:20, Sat. mat. 1:15. Sun. mat. 1:15, 4:45 BRAINTREE, General I-IV (848-1070)

South Shore Plaza I: Tess: Sun.-Sun. Sun.-Thurs. times — 1, 4:20, 7:40; Fri. and Sat. times — 1, 4:05, 7:10,

10:15 II: Going Ape: Sun.-Sun. 1:30, 3:30, 5:20 The Postman Always Rings Twice: Sun.-Sun. 7:20,

Hi: On the Right Track: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:30 N: The Earthling: Sun.-Sun. 1:15, 3:25, 5:25, 7:20, 0:25 7:30, 9:35 BROCKTON, General Five (1-588-5050)

Westgate Mall I: On the Right Track: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:30

II: The Black Stallion: Sun.-Sun. 1, 3:10 II: TWO STREET STREET, 2011. 1, 3.10.
III: Except aux Felles II: Sun.-Sun. 5.25, 7:30, 9:30
III: Excelliber: Sun.-Sun. 1:30, 4:15, 7:15, 9:45
IV: Tass: Sun.-Sun. 1, 4:20, 7:40
V: Nighthawks: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:35
BROCKTON, Sack I-IV (1-963-1010)

l: The Hawling: Sun.-Sun. 1:20, 3:20, 5:20, 7:30, 9:30 H: Hardly Working: Sun.-Thurs. 1:30, 3:30, 5:30, 7:30, 9:30

7:30, 9:30 Earhling: Fri.-Sun. 1:15, 3:15, 5:15, 7:15, 9:15 III: Thiel: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10 Caveman: Fri.-Sun. 1:30, 3:30, 5:30, 7:40, 9:40 IV: Star Wars: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10

BURLINGTON, General I-II (272-4410) Route 128, exit 42 I: Hardly Werking: Sun.-Sun. 1:30, 3:30, 5:20, 7:30, 9:30

ii: The Earthing: Sun.-Sun. 1:15, 3:25, 5:25, 7:30, 9:35

7:30, 9:35

DANYERS, Liberty Tree (1-777-1818)
Liberty Tree Mall

I: The Pastman Always Rings Twice: Sun.-Thurs.
7:45, 10; Sat., Sun. mat. 1, 3:15, 5:30

Caveman: Fri.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30

II: Thief: Sun.-Thurs. 7:45, 10; Sat., Sun. mat. 1. 3:15. 5:30

Alice in Wooderland: Fri.-Sun. 1, 4:15, 7:30 Amy: Fri.-Sun. 2:30, 5:45, 9 DANVERS, Sack Six (1-777-2555 or 1-593-2100)

Endicott St. I: The Hewling: Sun.-Sun. 1:20, 3:20, 5:40, 7:40, 9:40 II: Nighthawks: Sun.-Sun. 1:15, 3:10, 5:15, 7:25, 9:35

III: Tess: Sun.-Sun. Fri., Sat. times — 7:15, 10:30; Sun.-Thurs. times — 1:30, 4:30,

IV: Ordinary People: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10

7:45, 10
Earthling: Fri.-Sun. 1:20, 3:20, 5:20, 7:20, 9:35
VI: Modern Remance: Sun.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
VI: The Texas Chalassw Massacre: Sun.-Thurs. 1:30, 3:30, 5:30, 7:30, 9:30

On the Right Track: Fri.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30

DEDHAM, Showcase 8 (326-2100) 950 Providence St. I: Exceller: Sun.-Sun. 1:20, 7:10, 9:50; Sun.

I: Exealiber: mat. 4:15 mat. 4:15 II: Hardly Working: Sun.-Sun. 1:20, 7:40, 9:40; Sun. mat. 3:20, 5:20 III: Private Benjamin: Sun.-Sun. 1; 7:35, 10; Sun. mat. 3:10, 5:05

IV: Alice in Wonderland: Sun.-Sun. 1, 7:45, Sun. mat. 4:20

May: Sun.-Sun. 2:20, 4; Sun. mat. 5:40 V: Nlghthawks: Sun.-Sun. 1:30, 7:40, 9:50; Sun. mat. 3:30, 5:20

VI: Caveman: Sun.-Sun. 1:15, 7:30, 9:40; Sun

VII: Thief: Sun.-Sun. 2, 7:30, 10; Sun. mat. 4:30 VIII: The Howling: Sun.-Sun. 1:30, 7:20, 9:25, Sun. mat. 3:30, 5:15 FRAMINGHAM, General I-V (235-8020)

Route 9, Shopper's World I: On the Right Track: Sun.-Sun. 1:15, 3:20, 5:20, 7:30, 9:55 II: Golog Ape: Sun.-Sun. Call for times.
III: Nighthawka: Sun.-Sun. Call for times.
IV: Caveman: Sun.-Sun. 1:30, 3:30, 5:20, 7:30,

9:30 V: Modern Remance: Sun.-Sun. Call for times. NATICK, Sack 6 (237-5840)

Rte. 9, opp. Shopper's World I: The Texas Chainsaw Massacre: Sun.-Thurs. 1:15, 3:15, 5:15, 7:40, 9:50 Earthling: Fri.-Sun. 1:20, 3:20, 5:20, 7:40, 9:45 II: Ordinary People: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10

7:45, 10
Alice in Wenderland: Fri.-Sun. 1:10, 4:25, 7:35
Amy: Fri.-Sun. 2:35, 5:45, 9
Ill: Exceliber: Sun.-Sun. 1:05, 4, 7:25, 10
IV: Tess: Sun.-Sun. Fri.-Sat. times — 1, 4, 7:15, 10:30; Sun. times — 1:30, 4:30, 8
V: Nardly Werking: Sun.-Sun. 1:15, 3:30, 5:30, 7:30, 9:30

7:30, 9:30 VI: The Hawling: Sun.-Sun. 1:25, 3:25, 5:25,

7:35, 9:40 7:35, 9:40
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
Tell Me a Riddle: Sun.-Sun. 1:15, 2:40, 4:30,

6:15, 7:50, 9:30 Geing Ape: Sun.-Sun. 1, 2:40, 4:20, 6, 7:40, 9:15 9:15
MENTON, West Cinema (964-6060)
1296 Washington St.
I: Kagemesha: Sun.-Thurs. 2:15, 8:15
II: Return of the Secaucus 7: Sun.-Sun. 7:15, 9:25
III: The Sound of Music: Sun.-Tues. 2, 7:30
The Arkstocats: Wed.-Sat. Call for times.
Play It Again. Sam: Sun. Call for times.
Take the Money and Run: Sun. Call for times.
PEABODY CINEMA (599-1310)
North Shore Center

North Shore Center I: Excalibur: Sun.-Sun. 1:30, 4:15, 7:15, 9:45 II: Hardly Workleg: Sun.-Sun. 1:30, 3:30, 5:20,

7:30, 9:30 III: Going Ape: Sun.-Sun. 1:30, 3:30, 5:20, 7:30, 9:30

SAUGUS. General I-II (321-1345)

I: Star Wars: Sun.-Sun. 2, 4:30, 7:15, 9:35 II: The Competition: Sun.-Sun. 2, 4:35, 7:10, 9:35 SOMERVILLE, Broadway (625-5316)

81 Broadway Star Wars: Sun.-Thurs. 7, 9:20, Sun. mat. 1. Call for new feature. SOMERVILLE, Somerville (625-1081)

SUMENVILLE, SOMERVILLE (625-1081)
50 Davis Sq.
Stir Crazy: Sun.-Thurs. 7, 9:15
STONEHAM, General I-II (438-4050)
Routes 129 and 28
I: Star Wars: Sun.-Sun. 7:15, 9:35; Sat. mat. 2;

Sun. mat. 2, 4:30 II: The Competition: Sun.-Sun. 2, 4:35, 7:10,

WALTHAM, General I-II (890-1064)

I: Star Wars: Sun.-Sun. 7:15, 9:35; Sat., Sun. nat. 2. 4:30

II: The Competition: Sun.-Sun. 2, 4:35, 7:10. 9:35

9:35
WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: The Hewillag: Sun.-Sun. 1:30, 7:20, 9:25; Sun.
mat. 3:30, 5:15
II: Caveman: Sun.-Sun. 1:15, 7:30, 9:40; Sun.
mat. 3:15, 5:15
III: Little St. Sun. Sun. 2:7:35, 10: Sun. mat. 4:30

Ill: Thlet: Sun.-Sun. 2, 7:35, 10; Sun. mat. 4:30 IV: Nighthawks: Sun.-Sun. 1:30, 7:40, 9:55; Sun. mat. 3:30, 5:20

Sun. mat. 3:30, 5:20 V: Excelliber: Sun.-Sun. 1:20, 7:10, 9:50; Sun. mat. 4:15 VI: On the Right Track: Sun.-Sun. 1, 7:20, 9:30; Sun. mat. 3, 5

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GARY COLEMAN

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WOBURN 1-2-3-4-5-6 RTE 128 EXIT 39 & RTE 38 - 933-5330 SYLVESTER STALLONE
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** STAR THEATERS * * West Newton Cinemas 1 2 3 1296 Washington St., Newton 961-6060 961-9211 'A POWERHOUSE OF A FILM

Thru Wed April 22 SPOOFS

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April 23-26

Resident Exile

(1981) World Premiere! by Alexandra Anthony, Ross McElwee Michel Negroponte PBS paid for this portrait of an Iranian in the US, then refused to air this controversial story

Charleen (1978) by

Best Documentary Feature — The Boston Society of Film Critics "A powerful, upbeat portrait of a strong woman" — Equal Times

'A cinematic poem to the efficacy of love'
— Boston Globe

Complete shows Thurs- Frl 6, 7:55, 9:55 pm; Sat-Sun 4:20, 6:15, 8:15, 10:10 pm



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"PHENOMENAL.

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Boston

'CITY OF WOMEN' is Fellini's gigantic, new motion picture spectacle. It is spellbinding, a dazzling visual display that is part burlesque, part satire, part Folies-Bergeres and all cinema. Mr. Mastroianni has never been better than he is here as the now well-seasoned Fellini surrogate figure. It's a supremely accomplished performance, modest and grand, broadly comic at times, even touching in its details."

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-Vincent Canby, The New York Times

... funny, surreal, haunting, hilarious, penetrating, perceptive, and marvellously outrageous ... 'CITY OF WOMEN' is a film unlike any other. It ignites the imagination. It is a dream to dwell on." Gene Shalit, NBC-TV



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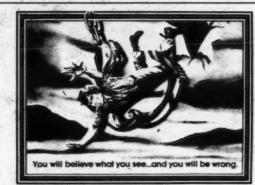
ETTORE MANNI, ANNA PRUCNAL, BERNICE STEGERS, DONATELLA DAMIANI MUSIC BY LUIS BACALOV A Gaumont/New Yorker Films Release © 1981

NEW ENGLAND PREMIERE STARTS WEDNESDAY 12:25 / 2:50 / 5:15 / 7:45 / 10:15

HELD OVER! Thru Tues., April 28

BEST ACTOR-PETER O'TOOLE

STEVE RABSBACK - BARBARA HERSHEY "THE STUNT MAN"



2:40 / 5:00 / 7:25 / 9:45

COMING WEDNESDAY, APRIL 29: Fellini's 81/2

Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: From Mao to Mozart

— Isaac Stern in China (1980). This year's Isaac Stern in China (1980). This year's Oscar-winning documentary feature was also, significantly, the first American-made film to be shot in China since the Cultural Revolution. In 1979, Isaac Stern accepted an invitation from Chinese Foreign Minister Huang Hua to tour China with his family. The movie covers his three-week odyssey through Peking, Shanghai, and the surrounding areas, where the violinist gave concerts and conducted master classes with musicians of all ages. The film is both a testament to music's power to bridge cultural differences and a document of how vast those differences may be. Produced and directed by Murray Lerner. At the Exeter. se differences may be. Produced an acted by Murray Lerner. At the Exeter

***ALICE IN WONDERLAND (1951). This ***ALICE IN WONDERLAND (1951). This classic Disney animation lacks the sentimental heart and sense of tragedy that made films like Snow White and Dumbo such powerful experiences. Alice is a noisier, quirkier film, but full of invention and eccentric characters, like the Mad Hatter — a sour-faced, green-suited homunculus — and the tyrannical Queen of Hearts. This was considered quite a head film in the '60s, largely because of the hookah-smoking caterpillar. Saxon, sub-urbs.

***ALLEGRO NON TROPPO (1977). A takeoff on Fantasia, Bruno Bozzetto's mostly animated extravaganza is also a lewdly irreverent send-up of pompous conductors irreverent send-up of pompous conductors and the capitalist impresarios who try to package musical classics for the masses. The most hilarious moments are the liveraction sequences, with an orchestra of tittering old ladies, a gluttonous, leering conductor, and a seedy, slick-haired MC. Among the classics subjected to Bozzetto's marvelously drawn cartoon irreverence are Ravel's Botero, Stravinsky's Firebird and works by Debussy, Dvorak, Vivaldi, and Sibelius. Coolidge Corner.

BAR-20 (1943). As the laconic Hopalong Cassidy, Bill Boyd offered audiences a gentle, rather elderly incarnation of Western-style heroism. Here, he helps guide a youthful sidekick through an array of action stunts. Institute of Contemporary

Art.

★★BEING THERE (1979). Photographed in rich, deep colors by Caleb Deschanel (The Black Stallion), Hai Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (the late Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can enclosed townhouse ever since he can remember. All he knows of the world out-side is what he's seen on television. Kosinski's mordant premise is that, in tube-Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's jape is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way, whether by a millitônaire (Melvyn Douglas, who won an Oscar for his performance), by his wife (Shirley MacLaine), or even by the President of the United States (Jack Warden). Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless performance is really an interplay of a thousand tiny, fleeting emotions. Coolidge Corner, Harvard Square.

**BLACK ORPHEUS (1958). The highly acclaimed black version of the Orpheus myth, set in Rio de Janeiro, is a lovely though essentially shallow film. Notable mainly for its music, its superb acting, its use of Rio's streets, buildings, and carnivals, and especially the rich color photography by Jean Bourgoin. Directed by Marcel Camus. Coolidge Corner.
*****BLUE COLLAR (1978). The powerful, chillipole, possimistic first film directed by

chillingly pessimistic first film directed by successful screenwriter Paul Schrader (Taxi Driver) pounds its points into our heads. Its scenes are short and punchy, harshly lit in blues and greens, and the throbbing rhythm-and-blues score is counterpointed by the noises of an automobile assembly line. The film feels like propaganda, arriving at what Schrader calls "a specific Marxist conclusion." But Richard Pryor, Harvey Keitel, and Yaphet Kotto, playing autoworker buddies who rob their corrupt union, are backed into a financial corner for the standard crime-story reasons: so we'll root for them, even though they're thieves. Coolidge Corner.

***BREATHLESS (1959). Jean-Paul Belmondo, in the role that brought him international fame, stands before a movie poster, fingers his lip, and sighs. "Bogie." he murmurs, and the Atlantic Ocean is magically crossed, the connection forged between the Hollywood film of the '40s and the French New Wave. Breathless, Godard's innovative first feature, is undoubtedly a movie classic. Its story of a chillingly pessimistic first film directed by successful screenwriter Paul Schrader

hardened but romantic French killer and a pretty, naive, bland, and infinitely dangerous American girl (exquisitely played by Jean Seberg) is a fascinating metaphor for the relation of French and American sensibilities. The film is full of quotes from old movies, and the style is a mix of disarmingly naturalistic tableaux and mix of disarmingly naturalistic tableaux and stylized posing (the characters speak a wildly over-literary dialogue), exhilarating from start to finish. Watch for appearances by Truffaut, Chabrol, Jean-Pierre Metville by Truffaut, Chaprol, Jean-Tiello (as the celebrity who announces his ambi tion to "become immortal and then to die"), and Godard himself. French Library.

**CADDIE (1976). This early Australian-feminist film is about a woman (Helen Morse) who walks out on her unfaithful hus-band and is faced with the task of support-ing herself and her two children. With no job skills or financial resources to speak of, she takes a job as a barmaid in a Sydney pub. Through the first half, director Donald Crombie's style is hard, humorous, and pointed. But somewhere during the middle of the film, all the intelligence seeps out of it. The photography goes fuzzy, and when Caddie meets a handsome Greek in the silk business, we might as well be on the other business, we might as well be on the other side of midnight. The movie manages to stumble into all the pittalls of straight autobiography: it lacks the consistent point of view and scrupulous design of a well-told story, and demonstrates an uncanny ability o mimic the soaps. Orson Welles. ★★LA CAGE AUX FOLLES II (1981). The first

La Cage aux Folles seemed to coast on the charms of Michel Serrault as Albin, the La Cage aux Folles seemed to coast on the charms of Michel Serrault as Albin, the squawking, mincing, head-waggling drag queen. This sequel offers Albin straight up—as a drag queen qua drag queen. Unfortunately, there's simply nothing intrinsically funny about a man who can pass himself off as a woman, and much of the humor here is essentially pathetic. The story is conventional spy-chase stuff: Albin inadvertently acquires a microfilm capsule with the names of every French doubleagent, inviting the pursuit of both the French government and a host of "enemy" agents. While there is potential for comedy in the material, director Edouard Molinaro subverts the humor, and the contempt he and co-screenwriter Francis Veber show for the characters gives the film a nasty edge. Charles, Chasmut Hill, Galeria.

★★CARNY (1980). This lirst fiction teature by documentarian Robert Kaylor (Derby) is a breathtaking roller-coaster of a movie. The story of two carnival pros, Gary Busey and Robbie Robertson, who are involved with teenage runaway Jodie Foster, the movie melodrama, thriller, buddy picture, even-a

mula, it slides into another: domestic melodrama, thriller, buddy picture, even a

sort of circusy Camille, with Busey coughing his way through Garbo's part. But Kaylor is such a convincing director that you become oblivious to the stupider plot encumbrances and the overwrought

you become oblivious to the stupider plot encumbrances and the overwrought dialogue; the film creates moments of sheer horror, and you're aghast not at what happens but at the rotting moral ambiance. Robertson already has the poise of a movie star, and Busey, who gets to do the showiest acting, is remarkable. Only Jodie Foster, a smart, skilled actress painfully miscast, comes across badly. Coolidge Corner.

***CHARLEEN (1980). Ross McElwee's subtle, powerful documentary, which won the "Best Documentary Feature" Award of the Boston Society of Film Critics, is a look at the life of Charleen Swansea, a North Carolina poet and teacher who grew up at the feet of Albert Einstein, Conrad Aiken, e.e. cummings, Buckminster, Fuller, and Ezra Pound, But the film isn't about her past, it's about her present, and as you watch it, a remarkable thing happens: what appears to be a pious, even schmaltzy look at the daily life of a charming do-gooder suddenly becomes a harrowing portrait of emotional crisis and breakdown. Off the Walf.

****CHILDREN OF PARADISE (1945). This

****CHILDREN OF PARADISE (1945). This glorious, epic-length romance of theater life and love in Paris during the 1830s is a landmark of tone and characterization. Moving effortlessly from the tragic to the farcical, it explores crosscurrents between life and art while surpticustly evoking an era. Jacques Prevert wrote the superbly literate scripts and Marcel Carne directed with an unfailing feel for rhythm and detail. The extraordinary cast includes Arletty, Jean-Louis Barrault, Pierre Brasser, and Maria Casares.

French Library. CITY OF WOMEN (1981). In Federico Fellini's CITY OF WOMEN (1981). In Federico Fellini's latest, Marcello Mastroianni plays a middleaged playboy whose skirt-chasing leads him on a variety of unsatisfying encounters with showgirls, grolesque dowagers, and castrating feminists, the last of whom complain about his self-indulgence. Knowing Fellini, they may have a point. With Ettore Manni and Anna Prucnal; written by Fellini and Bernardino Zapponi. Nickelodeon.

**COUSIN, COUSINE (1974). Jean-Charles Tacchella's heart-grabbing but rather mean-spirited exploration of the bourgeois family. Marie-Christine Barrault and Victor Lanoux (in his second screen role) portray a pair of distantly related cousins, both un-

Superb Good Middling Bearable A turkey Films without ratings have not beer ewed as we go to press. We intend no

judgment.

" 'THE HOWLING,' is an enjoyable droll thriller, and the most ingenious horror film of the year." -Owen Gleiberman, Boston Phoenix

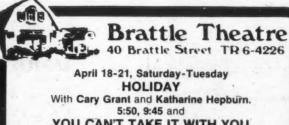
"A rare treat in horror films...the most realistic and frightening special effects to ever shake up an audience."

- Associated Press

A DANIEL H. BLATT PRODUCTION "THE HOWLING" Starring DEE WALLACE . PATRICK MACNEE DENNIS DUGAN • CHRISTOPHER STONE • BELINDA BALASKI • KEVIN McCARTHY • JOHN CARRADINE DIGITION OF THE PROOF SERVICE PRODUCES DANIEL H. BLATT and STEVEN A. LANE JOHN SAYLES and TERENCE H. WINKLESS Based on the novel by GARY BRANDNER SIC by PINO DONAGGIO Produced by MICHAEL FINNELL and JACK CONRAD Directed by JOE DANTE

Presented by AVCO EMBASSY, INTERNATIONAL FILM INVESTORS and WESCOM PRODUCTIONS Finds the Faricity Presented by AVCO EMBASSY, INTERNATIONAL FILM INVESTORS and WESCOM PRODUCTIONS Finds by Critical Properties of Children Production Picture Soundtrack at Bulm Available on Variety Sarable Productions Finds by Critical Productions of Children Productions (Children Productions). MAYCO EMBASSY PICTURES A

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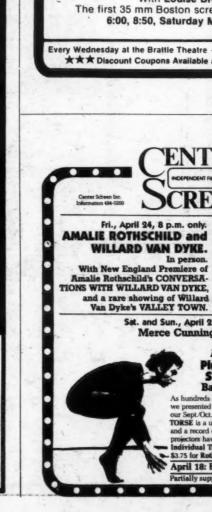
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HIS GIRL FRIDAY With Rosalind Russell and Cary Grant. 7:10, 10:00, Saturday Matinee 4:20 and

A GIRL IN EVERY PORT With Louise Brooks.

The first 35 mm Boston screening in decades. 6:00, 8:50, Saturday Matinee 3:15

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Sat. and Sun., April 25 and 26, 7:30 and 9:30 p.m. Merce Cunningham and Charles Atla TORSE. A 2-projector film work. Plus LOCALE and BLUE STUDIO: 5 SEGMENTS. Back by Popular Demand! As hundreds of people were turned away when we presented the American Premiere of TORSE in our Sept./Oct. Series, we are repeating this program. TORSE is a unique 2-projector film event and a record of the dance work: special interlock projectors have been installed for the program. Individual Tickets:

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nappily married, who tall into a kind of com munion at a family get-together and continue to see each other until the power of their relationship overcomes their family ties and even makes things a bit nasty Tacchella's film is keenly observed down to Tacchella's film is keenly observed own to the most minor supporting character, but the rapid-fire narrative style is dangerously reminiscent of the glibness of Richard Lester, Philippe de Broca, and Mike Nichols. *Harvard Square*.

THE DEER HUNTER (1978). Michae *THE DEER HUNTER (1978). Michael Cimino's saga of three steelworkers who carry their "one clean shot" notions of manliness from the deer hunt into battle in Vietnam is an utterly satisfying look at how the myth of the American hero was consumed by the war it created. During the first third, in which Cimino creates a spacious portrait of a Russian-American steel town in Pennsylvania, we sense that a hundred lives, an entire universe, are passing before Pennsylvania, we sense that a nundred lives, an entire universe, are passing before our eyes. And then, in a Vietnam prison camp episode that's one of the most harrowing action sequences in movie history, the game of Russian roulette becomes an apt symbol of the way America's let's-go-in-there-and-clean-out-the-vermin heroism turned into the suicidal gambling of Vietnam. Cimino's command of narrative rhythm is overwhelming, and of narrative rhythm is overwhelming, and Robert De Niro's Michael, the deer-hunting hero, has you rooting not just for him, but for American heroism in the abstract; the

hero, has you rooting not just for him, but for American heroism in the abstract; the movie embodies a tempered, sadder-butwiser patriotism. *Harvard Square.*
**DIARIES (1971-76). In this nearly three-and-a-half-hour documentary, filimmaker Ed Pincus wants us to witness moments from his life, and from the lives of his companions. The film follows the relationship between him and his wife, Jane, as they move from Cambridge to Vermont, find other lovers, voice their need for more "emotional space," and gradually, almost unconsciously, get back together. The apparent plan is to let us see the inner workings of private lives. But *Diaries* is disjointed, biased, and perfunctory, and it slowly abandons the cold confidence of documentary. We can't follow the ups and downs in this marriage, because it's never clear who felt, thought, or did what; the film is ultimately less an account of the Pincuses than a submerged fiction about characters who bear their names. *Center Screen* at the Carpenter Center.*
****DIARY OF A CHAMBERNAID (1964). Luis Bunuel's version of the Octave Mirabeau novel about decadence among the French upper classes transposed the setting from the turn of the century to the late 1920s.

upper classes transposed the setting from the turn of the century to the late 1920s, when Europe was poised on the brink of the Fascist wave of the "30s. Not one of the great Bunuel films, still it boasts an great Bunuel films, still it boasts an overwhelming ambiance of evil and degradation, and it's far more successful than Jean Renoir's 1945 version. Starring Jeanne Moreau, Michel Piccoli, and, as the fascist gamekeeper who rapes and murders a young girl, Georges Geret. Coolidae Corner.

****THE DISCREET CHARM OF THE BUILDERING 1971. Livis Bunuel in a

Coolidae Corner.

*****THE DISCREET CHARM OF THE
BOURGEOISIE (1972). Luis Bunuel in a
mellow mood, at once mocking and indulging his exquisite, inane bourgeois
characters. The stinging wit is still there, but
Bunuel is no longer savagely attacking the
privileged: look at them, he says, they are
so silly, so hopeless, how can you hate
them? Once again we are in a dream world
of interrupted rituals: this time the amoral rat
pack is combing haute Paris in search of a
bile to eat. Each sequence starts straightforwardly enough and then moves slowly
and logically toward the ridiculous,
sometimes ending as a dream-within-adream-within-a-dream. Bunuel's direction
is smooth and effortless, as is the acting by
Deiphine Seyrig, Stephane Audran, JeanPierre Cassel, Julien Bertheau, the
marvelous Bulle Ogier, and that most
elegantly pampered of exquisites, Fernando Rey. Coolidge Corner.

THE EARTHLING (1981). William Holden and Ricky Schroder (Jon Voight's blue-eyed tyke in *The Champ*) team up as a rugged rambler and a city-bred orphan who find themselves lost in the outback. As Holden teaches Schroder the tricks of survival, the two develop a grudging camaraderie. Directed by Peter Collinson. *Beacon Hill, suburbs.*

suburbs. ★★★★8½ (1963). Fellini's finest film, and one of the masterpieces of world cinema. Complex yet controlled, 8½ explores inside and out the world of a film director who reaches the crisis of middle age as he plans his next film. Marcello Mastroianni manages wit and a boyish jubilance as the director, while Fellini punctuates the darkness of his artistic anguish with poignant images of artistic anguish with poignant images. while relimi puriculates the darkness of his artistic anguish with polignant images of whiteness. Anouk Aimee is stylish and long-suffering as the wife, Claudia Cardinale a vi-sion of loveliness as his dream girl. Richly imagined. *Nickelodeon*.

*FELLINI'S CASANOVA (1977). Two years and \$12 million went into Federico Fellini's film (his first in English) about the notorious 18th-century lover he claims to hate. In the end, one wonders why he applied his genius to such a monumentally perverse and self-defeating enterprise. The themes of decadence and self-devalue for the protestore and moral exhaustion, are swollen. ice and moral exhaus

PUNNYBONES! A show of short comedies, in-cluding Buster Keaton's classic feature, Cops, "Betty Boop's Crazy Inventions," and "Lady Fishbourne's Complete Guide to Better Table Manners." Off the Wall.

GAL YOUNG UN (1979). Victor Nunez's first GAL YOUNG UN (1979). Victor Nunez's first, low-budget feature film is a Prohibition-era story about a punky young bootlegger who convinces a widow of means that he loves her. When the two get married, he reveals his true intentions — to build a whiskey still on her land, exploiting her resources and labor — and when he oversteps himself by bringing home a young girlfriend ("gal young un"), the widow gets her revenge. Orson Welles.

***A GIRL IN EVERY PORT (1928). This Howard Hawks melodrama was the film in

***A GIRL IN EVERY PORT (1928). This Howard Hawks melodrama was the film in which German director G.W. Pabst first spotted the extraordinary magnetic actress Louise Brooks and determined to cast her as Luiu in the 1928 **Pandora's Box. In a sense, Brooks was the first "Hawksian woman," the self-possessed cause of much brawling and aglitation on the part of sailbre Victor McLaglen and Robert Armstrong (three years before his breakthrough role as the captor of King Kong). **Brattle.** GOING APE (1981). A new comedy featuring **Taxis** Tony Danza as a fellow who has the good fortune to inherit three orang-utans. With Jessica: Walter, Stacey Nelkin, and Danny De Vito. **PIAMER, Academy, sub-urbs.**

wrbs.
**THE GROOVE TUBE (1974). The first and least offensive of the scattershot, scatological TV lampoons of the '70s. A size anding with director-star Ken Shapiro nice ending, with director-star Ken Shapiro doing an off-the-wall pas de deux with Park Avenue's rush hour. Intermitently funny, but mostly merely manic. *Harvard Square*.

***HANDLE WITH CARE (1977). A splendid ***HANDLE WITH CARE (1977). A splendid comedy about a small town in Texas held together by the folk culture of CB radios. Writer Paul Brickman and director Jonathan Demme have hit on a fine satiric idea: the CB gives people the opportunity to be tough and sexy while communicating over the air, but the same people become awkwardly tongue-tied when they actually meet. The movie is in the vignette style of American Graffiti and Nashville, and for long stretches it's as good as its famous predecessors. Starring Paul Le Mat, Candy Clark, Charles Napier, Marcia Rodd, and Ann Edgeworth. Originally titled *Citizens* Band, the movie was dumped by Paramount in its initial run. *Coolidge*

Comer. HARDLY WORKING (1981). In his first film in

ing to keep her from quitting the paper to marry rube Ralph Bellamy. Meanwhile the hottest murder story of the year rages around them. Hawks's breakneck direction is delicious, and here again he manages to obtain giddy performances from all his priors practers. Set me rewriter all his is delicious, and here again he manages to obtain giddy performances from all his minor characters. Get me rewrite! *Brattle.*****HOLIDAY (1938). Cary Grant is the unsophisticated Johnny Case, who at the last minute throws over his heiress fiancee for her more offbeat sister, played by Katharine Hepburn, who created the role onstage. Like the better-known *Philadelphia Story. this comedy of manners is a George Cukor rendition of a Philip Barry play and, though a bit more cynical, it's every bit as graceful, withy, and refined. Henry Kelker, Edward Everett Horton, and Lew Ayres lead a fine supporting cast. *Brattle.**
***ATHE HOWLING (1981). Despite the Stephen King-style title, this ingenious horror story about werewolves loose at a woodland psychiatric retreat isn't out to scare or disturb you. Instead, it draws elements from two different worlds—the moonlit landscapes of '40s horror films and the media-hip urban culture of *Network*—and plays them off each other for comic resonance. Dee Wallace plays a news

anchorwoman who has a nasty encounter with a psychopath in a pormo-shop peep show booth and comes under the care of an affable English psychiatrist (Patrick MacNee). The doctor takes her to a mentalhealth resort inhabited by a crew of colorful, half-mad eccentrics, and there, the tongue-in-cheek horror commences. Witty, stylishly made, and sometimes even too clever for its own good, The Howling is full of entertaining ideas and special effects. Best of all, there are some wonderful comic performances by Kevin McCarthy, Elisabeth Brooks, and John Carradine, who does a delirious turn as a cross-eyed psycho-ward pundit. Screenplay by John Sayles; directed by Joe Dante. Cinema 57, Allston, suburbs.

**I CONFESS (1953). Montgomery Clift, as a priest who has heard a murderer's con-lession, is falsely accused of the crime and refuses to violate the sanctity of the con-fessional. Alfred Hitchcock was in a high-minded, less-than-usually-playful mood when he went to Canada (does that explain it?) to make this fact-based film. It's a bit of a drag (a little heavy on the long, haunting shadows) but Clift's performance is tense and full of detail. With Anne Baxter and Karl Malden. Brattle.

Malden. Brattie. ★★IMAGES (1972). Robert Altman's elegant Gothic chiller is essentially a re-working of Roman Polanski's *Repulsion* — the world as seen through the eyes of a murderous madwoman (Susannah York). The film quickly establishes a mood of errie discretion, proposebaticing music tighting. location: nerve-shattering music, tinkling glass wind-chimes, and even Altman's off-handed wit all add to our sense of having handed wit all add to our sense of having stepped into a schizophrenic nightmare. But once inside its heroine's reveries, the movie becomes a procession of empty enigmas, and the cinematic devices that were so effective in the opening scenes seem like arty mannerisms. There are some striking supporting performances, though, by Rene Auberjopois and Marcel Bozuffi, as well as a murder scene that is beautifully staged. Cinema Society of Cambridge at the Ding Ho Restaurant.

***JIMI HENDRIX (1973). An unforgettable documentary assembled from live footage of rock's most innovative guitarist. The background on Hendrix is perfunctory, but with concert performances from Woodstock, Monterey Pop, the Isle of Wight, and more, who needs anything else? Includes appearances by Lou Reed, Peter Townshend, Mick Jagger, Eric Clapton, Buddy Miles, and others. Harvard Square.

***KAGEMUSHA (1980). Akira Kurosawa's film must be counted among the most beautiful war movies ever made; emotionally, it is at once stirring and forbidding. The marvelous actor Tatsuya Nakadai plays both an embattled 16th-century warlord, Shingen Tanaka, and the grubby thief, known only as "Kagemusha" ("the shadow warrior"), who impersonates the lord for three years after his death to assure the morale of his troops and the respect of his enemies. In adopting Shingen's gestures and postures, the thief acquires some of the lord's immovable spirit. Indeed, the movie views warfare and kingship as great and tragic rituals, a series of gestures that, in the true zen spirit, call forth corresponding qualities of soul. Kurosawa wants to show us the way honorable gestures can make wars beautiful, and even win them—and the way ignoble gestures can turn wars ugly, remove the honor from a warrior's death, even destroy a great clan. In Kagemusha, the 70-year-old Kurosawa has done something remarkable: he has separated the splendor of war from its horror, and has shown us which is which. West Newton.

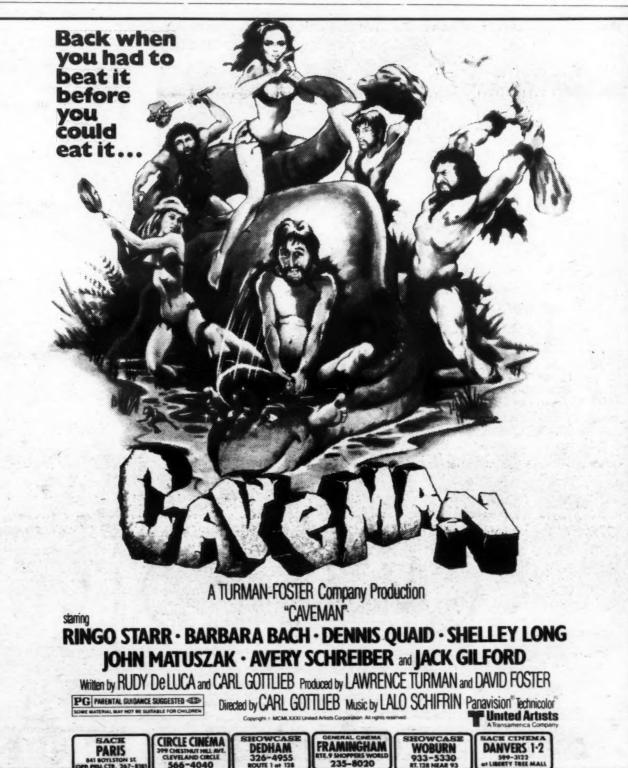
separated the splendor of war from its horror, and has shown us which is which. West Newton.

****KENTUCKY FRIED MOVIE (1977). This is a rarity—a black-out-style spoof of movies and TV that's really tunny. The handiwork of a Los Angeles theater troupe (some of whose members went on to make Airplaneh), this hit-or-miss compendium of media gags works by lampooning the form of various movies and TV shows as well as the content and by bringing back such tried-and-true devices as the sight gag and the comic build-up, gimmicks all but lost amid the myriad Monty Python and Putney Swope imitations of the early '70s. The acting is terrific, too, because all the characters, lished by the hundreds from the LA talent pool, are natural-born caricatures: porn queens are luscious, muscle-men hulking, news commentators blandly handsome, and karate champs able to leap tall buildings in a single bound. Tasteless and Jlat at times, but all in all, good fun. Harvard Square.

KING OF THE PECOS (1936). In the years

Square.
KING OF THE PECOS (1936). In the years before John Ford cast him in Stagecoach, John Wayne was a Republic Studio star, helping keep the Western genre alive in Brnovies like this one, directed by Joseph Kane. Institute of Contemporary Art.

THE LADY EVE (1941). Preston *| THE LAUY EVE (1941). Presion Sturges's sparkling comedy about a con ar-tist trying to land a bashful millionaire is somewhat reminiscent of Bringing Up Baby, but, instead of dinosaur bones, Continued on page 28



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Thursday April 23 6:00, 8:15 pm Sunday April 26

KING OF THE **PECOES** (1936) Starring John Wayne BAR-20 (1943) Starring Bill Boyd

These two short Westerns feature the classic performances of John Wayne, in a tightly constructed action film, and Bill Boyd, offering his soft-spoken characterization of Hopalong Cassidy.

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Continued from page 27

Continued from page 27
Henry Fonda has a consuming interest in snakes. At any rate, Eve is less madcap and more sophisticated, an astonishingly seamless cross between a swank romance and a knock-down, slapstick bash. Barbara Stanwyck is marvelous as the naughty heroine, Charles Coburn does a witty turn as her flim-flamming father, and William Demarest skulks. Coolidge Comer.

MAN AND HIS WORLD. The Boston premiere of a collection of animated shorts by Bruno Bozzetto, who made the wonderful Fantasia spff-off, Allegro Non Troppo. Coolidge Corner.

****MCCABE AND MRS. MILLER (1971). Along with Nashville and The Long Goodbye, this is Altman's finest film, a poignant, incredibly rich evocation of a West that might have been. Everyone talks at once, of course, and all the Altman company contributes, but the most penetrating performances are those the director gets from Warren Beatty as the bemusedly machogambler McCabe, who founds a whole village, and Julie Christie as the sharp, opium-smoking professional who comes to town to help McCabe set up a high-class brothel. Altman's images of cold white snow and raging red fire intermingle tellingly and never have his emotional blows hit harder. McCabe and Mrs. Miller is as close as Altman's images of cold white snow and raging red fire intermingle tellingly and never have his emotional blows hit harder. McCabe and Mrs. Miller is as close as Altman's radies also so the pity and terror of fragody, and its absolute authenticity sets a

never have his emotional blows hit harder. McCabe and Mrs. Miller is as close as Altman has come to the pity and terror of tragedy, and its absolute authenticity sets a style we now take for granted. Brattle:

****MELVIN AND HOWARD (1980). In Jonathan Demme's rich, wonderful comedy, Citizen Kane and Mr. Deeds finally meet, in the persons of Howard Highes (Jason Robards) and a slow-witted bluecollar fellow named Melvin Dummar (Paul Le Mat). Taking as fact Dummar's story of how Hughes came to will him a substantial portion of his fortune, Demme constructs a warming parable of the American spirit: he shows us how Dummar and Hughes both reflect aspects of the same dreams of wealth, luck, and grace. Most of the film is essentially plotless, an examination of the ups and downs of Melvin's life in the years after his first meeting with Hughes. It's tough-minded and unromantic about the foolishness and tackiness of that life, but it's also suffused with a startling generosity of spirit; Demme must have the most sympathetic camera style since Renoir's. Le Mat. Robards, and Mary Steenburgen (who. spirit; Demme must have the most sympathetic camera style since Renoir's. Le Mat, Robards, and Mary Steenburgen (who won an Oscar for her performance as Dummar's first wife; put us inside the skins of characters we might normally dismiss or look down upon, and the results are warm, funny, and even a little spooky. Coolidge Correr.

Corner. ★★THE MIRROR CRACK'D (1980). A mild, enjoyable, cheesy-looking mystery movie adapted from one of Agatha Christie's Miss Marple novels. Centering on an American film crew that invades the rural English hamlet of St. Mary Mead to shoot a costume epic. Mirror is crowded with over-the-hill troupers: Kim Novak and Elizabeth Taylor, as riväl actresses meowing lame insults at each other; Rock Hudson, as Taylor's stolid director-husband; Geraldine Chaplin, as Hudson's fluttery assistant; and Tony Curlis as a gangsterish producer. However, the only good reason to see it is the stiff-uppers teamwork of Angela Lansbury, as the sagacious Miss Marple, and Edward Fox, as her earnest puppy of a nephew, a Scotland Yard inspector and an Archie Goodwin-ish leg-man.

Goodwin-ish leg-man.

**MOBEN ROMANCE (1981). Comedian Albert Brooks's second feature is about an abrasive, self-obsessed Los Angeles film editor (Brooks) who, for no apparent reason, breaks up with his beautiful girlfriend (Kathryn Harrold). And then, of course, he changes his mind. In scene after scene, we see him reason with himself, drive moonly past her house, take drugs, and make impulsive phone calls, all the time gibbering in a hyperbolic form of LAspeak. Brooks is an cppressive comedian. He'll set up mundane situations — a Hollywood party or a film-editing session — and then just sit on them, until they begin to irritate. When he gradually adds little punchlines and incongruities, you laugh, but more from gratitude and recognition than from any delight in Brooks's wit. And though his insincere presence is funny in its digressions — especially during a riotous Quaalude scene — it makes sustaining a sympathetic character impossible. Brooks's narcissism is almost alarming; he turns his hero's heartbreak into a comic shtick, and then asks us to feel sorry for him. Beacon Hill, Circle, suburbs.

MURDER ON THE ORIENT EXPRESS (1974). Goodwin-ish leg-man. **★★M0DERN R0MANCE (1981). Comedian Al-

Agatha Christie's famed mystery about a violent killing on the three-day train ride from Istanbul to Calais makes a pleasant, from Istanbul to Calais makes a pleasant, opulently mounted diversion under Sidney Lumet's stylish direction. The blindingly star-studded cast includes Albert Finney (as Hercule Polirot), Lauren Bacall, Ingrid Bergman, Martin Balsam, Michael York, Jacqueline Bisset, John Gielgud, Vanessa Redgrave, Sean Connery, Richard-Widmark, Rachel Roberts, and Tony Perkins. Harvard Square. Harvard Square.

**NIGHTHAWKS (1981). As a New York cop on the trail of a terrorist, Sylvestor Stallone seems to have deliberately toned himself down. His droopy glasses and El Greco beard give him a saintly, long-suffering look, and his slack, recessive presence is like a carcature of an American cone flace. like a caricature of an American gone flac-cid. The movie uses him to bolster its rightwing message: that America has lost its spine, its killer instinct. Can Stallone and sidekick Billy Dee Williams match wits with Wulfgar (Rutgar Hauer), a wily European

terrorist who has made himself un-recognizable through the good offices of a Parisian plastic surgeon? Yes, but not without the help of a British terrorist-expert (Nigel Davenport) and a stupid David Shaber script, riddled with implausibilities. In the end, of course, it's good old American trickery that thwarts the fiend. With Lindsay Wagner and Persts Khambat-ta; directed by Bruce Malmuth.

**THE OKLAHOMA KID (1939). The best thing in this hard-hitting historical Western about the Oklahoma land rush is James Cagney's performance as the lovable desperado-hero who sings "I Don't Want To Play in Your Yard." Bogart is cast opposite him as the black-suited Bad Guy. With Rosemary Lane, Donald Crisp, and Ward Bond; directed by-Lloyd Bacon. Institute of Contemporary Art.

ON THE RIGHT TRACK (1981). Gary Coleman — the cherubic child TV star who resembles a black Pilisbury Doughboy — has finally made it to the movies, as a streetwise orphan who lives in a rented locker and has a knack for picking winning horses. With Maureen Stapleton. Beacon Hill, Chestrut Hill, suburbs.

AN OSAKA STORY (1957). The Boston

Hill, Chestnut Hill, suburbs.

AN OSAKA STORY (1957). The Boston premiere of Kenji Mizoguchi's last project; the filmmaker died before it was done, and the directorial reins were handed over to Kimisaburo Yoshimura, who completed the movie according to Mizoguchi's designs. Originally entitled Greed, it tells the story of a poor family that becomes wealthy and destroys itself in the process. On April 23, author Joseph L. Anderson and noted Japanese film scholar Donald Richie will discuss the film and answer questions. Coolidge Corner.

**PIRANHA (1978). The biggest moneymaker ever released by Roger Corman's
New World Pictures is a brightly colored,
fast-paced, tightly written political horror
film that's short on gore and long on humor
and suspense. Boston novelist John Sayles
(Union Dues) wrote the script, which
weaves an anti-business, anti-military
message into a story modeled on '50s
monster movies. On the surface, Joe (The
Howling) Dante's directorial debut is an unabashed rip-off of Jaws: Army geneticists
have created a voracious hybrid piranha for
introduction into the rivers of North Vietnam. When the beasties are accidentally
dumped into a nearby waterway and head
downstream toward a tacky new summer
resort, the military attempts a cover-up.
Clinema Society of Cambridge at the Ding
Ho Restaurant.
**THE POSTMAN AI WAYS RINGS TWICE-

resort, the military attempts a cover-up. Clinema Society of Cambridge at the Ding Ho Restaurant.

**THE POSTMAN ALWAYS RINGS TWICE (1981). The fourth film version of James M. Cain's novel is a work of care and crattsmanship that goes right back to the book's cruddy spirit, yet somehow it isn't the knockout of a movie it ought to be. The setting is Southern California during the Depression. Jack Nicholson gives a fascinating but unconvincing performance as Frank Chambers, the stunted, ferrety drifter who cadges a free meal from a Greek truckstop-owner narmed Nick (John Colicos) and decides to stay around when he catches a glimpse of Nick's hot-and-bothered wife, Cora (the remarkable Jessica Lange). Director Bob Rafelson gets the electricity between Frank and Cora flowing right away, but there is nothing else to tell us that it could be us we're watching. Though the movie is as nasty and steamy and low as its film noir predecessors of the '40s, it's not contemporary or realistic, the way good noir has to be. Rafelson draws us in with the startingly violent sexuality and then loses us amid the perfect '30s decor. Suburbs.

RESIDENT EXILE (1981). Shot during the Ira-RESIDENT EXILE (1981). Shot during the Iranian hostage crisis, this is a documentary about a student in 'Tehran who was arrested, imprisoned, and tortured for his participation in an anti-shah demonstration. He is now married to an American and employed as a telephone operator in Houston, Texas, but hopes someday to return to Iran. The movie tells his story and offers an unusual perspective on the events that led to the taking of the hostages. Off the Wall.

**THE RULING CLASS (1971). Peter O'Toole gives a frenzied performance as the Earl of

gives a frenzied performance as the Earl of Gurney, a 14th-century nobleman who has inherited his father's estate and thinks he's Jesus Christ. When his family comes to cure him, he turns into Jack the Ripper, It's a lame, heavy-handed satire of the British a tame, neavy-nanced saure of the British class system, made even more grating by the unnecessarily fancy camera work. But Arthur Lowe has some good moments as a Marxist buller (!) who inherits \$70,000. Harvard Square.

*THE SOUND OF MUSIC (1965). It may be even worse than you imagine or remember, a sodden, squeaky-clean heartwarmer that's so mechanical you can hear the gears grinding. Christopher Plummer is the dour widower Baron von Trapp, Julie Andrews the governess who wins his heart and turns his pack of little apple-cheeked kids into a world-class singing group. People romp about amidst the Alpine scenery, yodeling dozens of songs you hoped you'd never have to hear again. West Newton.

SPHINX (1981). Director Franklin J. Schaffner's past efforts have included such monumentally "big" movies as Patton, Papillon, and Nicholas and Alexandra, and he's really gone for Cecil B. DeMille extravagance this time. His new movie is set in Egypt, where the King Tut legends and architectural wonders set an exotic backdrop for a modern-day mystery. Based on Robin Cook's best-selling novel, the movie features Lesley-Anne Down as a young Egyptologist and Frank Langella (Dracula) as a UNESCO director trying to solve a murder. Naturally they stall in love. With John Gielgud and Maurice Ronet. Beacon Hill, suburbs.

****X*DOPSI This program of movie parodies includes "Not Manhattan," a satire of Woody Allen's story-of-my-neurotic-life films; "Closet Cases of the Nerd Kind"; the classic 1968 Ingmar Bergman parody, "De Duva"; and "Gravity," a sublime send-up of cretinod's grade-school science films. Though it's not quiet the parade of sattrical gems one wants, what's here is mostly

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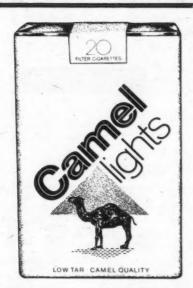
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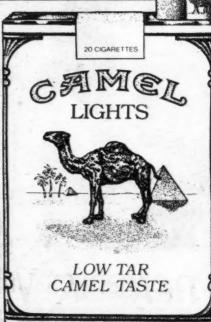
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Continued from page 28 effective, and occasionally exhilarating. And the whole show is worth it for "Porklips Now," an inspired parody of Apocalypse Now that features such lunatic bits as a "trip" sequence in which the head of the Martin Sheen character floats by upside down — in a chef's hat. Off the Wali. ★★★STAR WARS (1977). George Lucas (American Grafitit) proves himself the greatest comic-book artist ever to work in movies with this glorious homage to the cheesy spaceship-and-ray-gun serials of the '30s. The movie is welcome relief from sci-fi's usual emphasis on political allegory,

Apr. 20

Apr. 21

Apr. 22

Apr. 23

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MIDNITE

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Apr. 25

Apr. 26

or what the curved shape of the universe really means; one doubts whether so much fancy technology and specialized know-how have ever been thrown away with such manic frivolity. It's the ultimate Flash Gordon movie, with the dazzling special effects Lucas probably yearned for as a boy, and it preserves its models' tone of dumb earnestness as comic-ironic ballast. With marvelus incongrupuls appropriate perearnestness as comic-ironic ballast. With marvelous, incongruously appropriate performances by Alec Guinness, Mark Hamill, Carrie Fisher, Harrison Ford, and Peter Cushing, Charles, Fresh Pond, suburbs.

**STIR CRAZY (1980). This is a gentle comedy, written by Bruce Jay Friedman and

3:15-8:20

2:35-7:30

1:00-4:40-8:25

3:00-6:40-10:25

12:00-4:50-9:45

2:20-5:10-8:05

1:00-4:15-7:40

2:35-5:50-9:15

12 00-4 30-9 05 1 30-6 05-10 35 3 00-7 35

2:00-5:50-9:45

4:05-8:00

1:00-3:50-6:40-9:30

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Being There

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Kentucky Fried Movie

Stardust Memories

Frl.-Sat. Apr. 24-25

Sleeper Everything/About Sex

My Brilliant Career

The Turning Point

The Jimi Hendrix Story

Cousin, Cousine

directed by Sidney Poitier, dealing with sadism, castration, sodomy, and bondage. Richard Pryor and Gene Wilder are two New Yorkers mistakenly tossed in the clink HARVARD SQUARE

directed by Sidney Poitier, dealing with sadism, castration, sodomy, and bondage. Richard Pryor and Gene Wilder are two New Yorkers mistakenly tossed in the clink somewhere in the Southwest, and all the gags are shadowed by the threat of violence. But since the violence never erupts, our feelings remain pent up. It isn't the outrageous, jivy fun one expects, and Pryor, who probably has a stronger and better-defined appeal than Wilder, is relegated to the sidekick's spot. Potiter is a generous director when it comes to actors, and the performances here — even in supporting roles — are top-notch. But somehow, instead of laughs, this movie generates a weird misture of morbidity and joie de vivre. Fresh Pond.

****THE STUNT MAN (1980). Richard Rush, who worked nine years to get this picture made, has called upon everything he ever learned about keeping a movie — and an audience — jumping The Stunt Man is tast, clever, and exhilarating; if teels as if every second of running time, every scrap of film, had been crammed with entertainment value. Telling the story of a fleeing criminal, Cameron (Steve Railsback), who is roped into service as the star's stunt double in a World War! picture being shot on location, Rush constructs an intricate, metaphorical wind-up toy of a movie that never bogs down or takes itself too seriously. Peter O'Toole, crowing joyfuly, is the all-seeing, megalomaniac director, swooping down from the heavens — and into the frame — astride his winged camera crane. Barbara Hershey, as the film star Cameron falls for, is the picture's only weak link: she lacks the patina of glamor, the aura of ambiguity, the role requires. Nickelodeon.

TALES OF GENJI (1961). The Boston premiere of a rare Japanese film that tells the first 11 chapters of the novel by Lady Murasaki. With Raizo Ichikawa; directed by

Kazuo Mori. Coolidge Corner. ★★★★TAXI DRIVER (1976). Robert De Niro in the brutality and horror of New York City and then, overwhelmed with panic, loneliness, and disgust, spits it out like venom. Martin Scorsese's film is garishly expressionistic and intellectually assailable, but it possesses and retraordinary visceral power. Paul Schrader translated his personal nightmare into an uncommonly vivid screenplay, and though the plot at times tests our creduitry, the film burns with the logic of psychic torment. *Harvard Square*.

★★THIEF (1981). Though it begins as a hotwire thriller, this story of a professional diamond-burglar named Frank (James Caan) who specializes in high-tech heists soon turns into a human-interest story, buffed with sensitivity. Writer-director Michael Mann's humans aren't very interesting, though. In fact, Frank's fantasy about settling back with wife and kids in a nice suburban bi-level' is just a token character touch, designed to tone up the action-movie cliches. Though he brings his usual I'mmy-own-man bravado to the rôle, Caan's granite-jawed toughness isn't as complex as it's been in the past; his Frank is all teeth-clenching grimaces and strutting machismo. There are, though, some lively supporting performances, particularly Robert Prosky's as an affable mobster named Leo who turns into a raving monster. With Tuesday Weld, Willie Nelson, and James Belushi. Cinema 57, suburbs.

★THE THREE STOOGES. A showing of six classic Three Stooges films, including "Cash and Carry." "Playing Ponies," "Healthy, Wealthy, and Dumb," and "Tassles in the Air." Orson Welles.

★★★TO BE OR NOT TO BE (1942), Jack Benny portrays "that great, great Polish actor Joseph Tura" and Carole Lombard his savvy wife in Ernst Lubilsch's bitter, deliciously tunny farce about the Nazi occupation of Warsaw. The running gags stockpile in the inmittable Lubilsch banner as Benny, Lombard and their gang of insurgent thespians outwit the Huns and Hamlet. Lubilsch's timing is a marvel, and Lumbard's performance here, the last before her death in a plane crash that same year, is exquisite, a

Russian") is her prize. The movie's dramaturgy is '40s-Hollywood all the way, but the dancing (by American Ballet Theater and guest stars) is extraordinary. A hypnotic, trashy movie. Harvard Square.

**THE VIRGINIAN (1929). This is generally acknowledged to be the best version of Owen Wister's popular novel. Though not the liveliest Western ever made, it features a juicy performance by Walter Huston as a slimy cattle rustler, and Gary Cooper in one of his better early roles. Worth seeing for the final shoot-out alone. Directed by Victor Fleming. Institute of Contemporary Art.

***YOU CAN'T TAKE IT WITH YOU (1938). A piece of vintage Frank Capra-corn, and nighty good tun. James Stewart is a millionaire's son, courting poor-girl Jean Arthur, and his life is transformed by exposure to her family, a houseful of lovable eccentrics. With Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, H.B. Warner, and Spring Byington. Brattle.



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Social Dance

New Wave
Rock 'N' Roll Revival
Disco Freestyle
Disco (Levels I-IV)
Latin Freestyle
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Continuing Ballroom
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Play by play

ABSERT WITH-OUT LOVE. A new "musical fable of the "40s" by Andrew Selion and Frederick Q. Freyer (ASCAP-award winning composer of the 1980 Hasty Pudding Show). Presented by Supernova Productions at the Hasty Pudding Theater, 12 Holyoke Street, Cambridge (495-1986), through May 2. Curtain is at 8 p.m. on Thursday and Friday, and at 2 and 8 p.m. on Saturday. Tix \$5. . Tix \$5.

ANGEL CITY. Sam Shepard's chilling, hysterical portrait of a Hollywood where the monsters

portrait of a Hollywood where the monsters make the movies. Presented by the Court Theater at the Overland Theater, Massachusetts College of Art, 26 Overland Street, Boston (566-6732), April 22 through May 16. Curtain is at 8 p.m. Wednesday through Saturday. Tix \$5.

AMMIE. Leapin' lizards, here she comes again! At the Colonial Theater, 106 Boylston Street, Boston (426-9366), April 22 through May 16. Curtain is at 8 p.m. Wednesday through Saturday, and at 7:30 p.m. on Sunday (April 26), with 2 p.m. matinees on Thursday, Saturday, and Sunday (April 26). Tix \$12-824.

THE BREAD AMD ROSES PLAY. A love story with music (inspired by Mozart's "Don Glovanni")

music (inspired by Mozart's "Don Glovanni") dealing with the Great Lawrence Textile Strike of 1912. Presented by New York City's Modern Times Theater at three Cambridge-Boston locations (call 742-2249 for places and times), April 25 and 26. Tix \$3.

THE BURROW. The Boston Theater Group —

whose prime movers, Karen and Tom Henry, are alumni of Eric Blau's experimental com-

pany, KHAKEN — Is tunneling in again with its stage adaptation of Kafka's story of a master architect who is human and beast at once, this time in the chapel of the Harvard Divinity School, Francis Avenue, Cambridge (628-5000, x6691), April 24 and 25. Curtain is at 7:30 and 9 p.m. on Friday and Saturday. Tix \$2.50 at the door.

door.
CONTRACTS. Staged reading of a new play by area writer Herbert Swartz. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (April 19). Tix

\$1.50. THE CRADLE WILL ROCK. Marc Blitzstein's satiric near-opera on unionism is the first production by Stage Left, at Georgie N'Co., 1671 Massachusetts Avenue, Cambridge (497-5368), opening April 23. Curtain is at 8 p.m. Thursday

through Saturday.

ROBERT DOMBROWSKI will present a ritualistic one-man performance described as "an interplay of mythic versus moral conclusions, and an honoring of the seasonal change," influenced by, among others, Brecht, Pirandello, Jarry, Jung, and Northwest Coast Indians. At the Helen Shlien Gallery, 354 Congress Street, Boston (482-9866). Curtain is at 4 p.m. on Sunday. April 19. The St. 500.

day, April 19. Tix \$1.50.

HOME TO WALATA. Workshop production of a new play on a black American family's move new play off a plack Afficial failing with a first of a frica, by Everett Goodwin, in the Theater-In-Process series at the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), April 27 through May 5. Curtain is at 8 p.m. on Monday and Tuesday. Admission by voluntary con-

tribution.
THE IMPORTANCE OF BEING EARNEST. Algernon. Jack, Cecily, and Gwendolyn play several sets of mixed doubles of wit in a championship match of one-liners brilliantly conceived by Oscar Wilde years before Nell Simon was even a gleam in his parents' eyes. At the Lyric Stage 54 Charles Street, Boston (742-8703), through May 10. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8-30 e.m. through Friday, at 5 and 8:30 p.m. on Saturday and at 3 p.m. on Sunday. Tix \$5-\$7. THE ISLAND. Boshakes revives its powerful

albeit snow white production of Athol Fugard's drama of prison life, originally written about the infamous Robben Island and performed by two Infamous Robben Island and performed by two of South Africa's premier black actors. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), April 26 through May 5. Curtain is at 8 p.m. on Sunday (April 26). This \$3.50.

NIGHT RIDERS. This new country-and-western musical with book by former Proposition honcho Alian Albert, and music and lyrics by John Lewis and Josh Rubins, is billed as a sympathetic portrait of truckers, "America's contemporary cowbovs." as members of the middle

pathetic portrait of truckers, "America's contemporary cowboys," as members of the middle class. At Theater by the Sea, 125 Bow Street, Portsmouth, New Hampshire (603-431-6660), through May 17. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Sunday, with a 2 p.m. matinee on Wednesday. Tix \$6.50-\$9.75. ON GOLDEN POND. Norman and Ethel Thayer are spending yet another sunset summer by their pond in Maine, this time relocated in Lowell. Ernest Thompson's award-winning sentimental comedy is performed at the Merrimack Regional Theater. Broadway and Wilder Regional Theater, Broadway and Wilder Streets, Lowell (454-3926), through May 3. Curtain is at 8 p.m. Tuesday through Saturday,

with matinees at 2 p.m. on Saturday and at 4 p.m. on Sunday. Tix \$5.50-\$9.

PETER PAM. Sandy Duncan brings her high-flying act to Boston after an extended New York run as the peanut-butter prototype (if's so-o-o-ogood on Wheat Thins), in the musical version of J.M. Barrie's Never-never Land fantasy. At the Metropolitian Center, 268 Tremont Street, Boston (542-3600), through May 17. Curtain is at 7:30 p.m. Wednesday through Friday, at 8 p.m. on Saturday, and at 6:30 p.m. on Sunday, with 2 p.m. matinees on Wednesday, Saturday, with 2 p.m. matinees on Wednesday, Saturday,

p.m. on Saturday, and at 0:30 p.m. on Sunday, with 2 p.m. matinees on Wednesday, Saturday, and Sunday. Tix \$10-\$24.50.

RICHARD III. If, last summer, Michael Moriarty and David Birney could tackle the world's most famous hunchback (Quasimodo included), then why not Boshakes's Henry Woronicz? The lo-cal purveyors of the Bard mount Richard's mounting of England's throne on a stairway of bodies and blood. At the Boston Shakespeare bodies and blood. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory with "Tartuffe." Curtain is at 8 p.m. Thursday and Saturday, and at 2 p.m. on Sunday. Tix \$4-\$8.50, with senior and student discounts.

BCENES FROM THE EVENTBAY LIFE. Ned Jackson's blow specified of 12 videnative, and interior.

play consists of 12 vignettes and interior monologues set in anonymous offices, subur-ban homes, and tacky department stores. But the people in them are anything but ordinary, bursting with poetry in their souls and reveling orgiastically in the mundane. "Scenes" is less a ay than a showcase for its actors (the Alley Theater ensemble is excellent) and author, whose talent is scattershot but clearly in evidence. At the Imman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), through April 25. Curtain is at 7:30 p.m. Thursday through Saturday, and at 7 p.m. on Sun-day. Tix \$5, \$4 for students and seniors. THE SEARCH FOR AMELIA EARNART GOES ON.

Staged reading of a new play by local playwright Michael Moss. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (April 19). Tix

SHAKESPEARE ON SHAKESPEARE: A LITTLE TOUCH OF WILLIAM IN THE NIGHT. The title is longer than the run for this tribute to Will's 417th birthday, featuring Duncan Inches as the Bard of Avon Presented by the Commonwealth Shakespeare Company at the Emmanuel Church, 15 Newbury Street, Boston (894-4037), April 23. Curtain is at 8 p.m. on Thursday. Tix \$5.

SLAP HAPPY. Its origins in street theater, this

popular offbeat comedy-revue featuring the diminutive Stubby Malone returns to the area,

this time at Ryles, 212 Hampshire Street, Cambridge (676-9330), through May 27. Curtain is at 9 p.m. on Wednesday. Tix \$3.

A STREETCAR NAMED DESIRE. Tennessee's trolley es a rather one-track ride in a producti takes a rather one-track ride in a production that veers toward strong, if two-dimensional, performances by the women, half-hearled ones by the men. This "Streetcar" chugs competently along, but Williams intended his conveyance, like his mothlike heroine, to fly. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through May 10. Curtain is at 8 p.m. Thursday through Saturday and at 6 p.m. on Sunday. Tix \$5; \$1 for students and seniors.

seniors.

TALLEY'S FOLLY. Lanford Wilson's charmingly sentimental comedy is the second play of a trilogy set in his Missouri hometown. The first, "Fifth of July," currently on Broadway, is a sort of American "Cherry Orchard." This one, as old-fashioned as its 1944 setting, does not aspire to be a whole orchard; its yield is modest but sweet. And so is the Next Move production, featuring Michael Anania's wonderful arc of a Victorian boathouse and lovely performances by Raiph Pochoda and Maryann Plunkett as the unlikely, middle-aged pair over whose complex defenses love finally creeps—like ivy over the peeling latticework of the set. At the Next Move Theater, 1 Boylston Place, Boston (423-5572), through May 8. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix, \$9.50-\$11.50.

THEY'RE PLAYING OUR \$000. This is a love story TALLEY'S FOLLY. Lanford Wilson's charmingly

Sunday. Tix, \$9.50-\$11.50.

THEY'RE PLAYING OUR SONG. This is a love story about the makers of Muzak — composer Marvin Hamlisch and lyricist Carole Bayer Sager, to be specific — and the show, with book by Neli Simon and score by the no-longer happy couple themselves, is the theatrical equivalent of Muzak. The dialogue is slick and pappy, the songs are slick and sappy, and if space permitted, the whole thing would be just perfect in an elevator. At the Shubert Theater, 265 Tremont Street. Boston (426-4520). Hrough May mont Street, Boston (426-4520), through May 30. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and

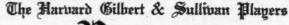
Saturday. Tix \$12-\$25.
THE TOOTHBRUSH. A cross between "The Maids" and "The Flintstones," this absurdist farce was written by Chilean dramatist Jorge Diaz in 1961, mixing the sexual ceremony of Genet and the non sequitur of ionesco (one for fresh breath, the other for good check-ups). Arnie Reisman's brusha-brusha-brusha adaptation and the Galaxy production, directed by Gabriel Garcia, emphasize the TV-commercial banality at the expense of the play's sinister fantasies, so that it seems more kooky than kinky.

so that it seems more kooky than kinky. Presented by the Galaxy Theater at the Institute of Contemporary Art Theater, 955 Boylston Street (266-7650), through May 10. Curtain is at 8 p.m. Thursday through Saturday, and at 4 p.m. on Sunday. Tix \$5.50-\$6.50.

WALLY'S CAFE. Pre-Broadway tryout of a new comedy by Sam Bobrick and Ron Clark ("Norman, Is That You?"), wherein Sally Struthers, as a starry-eyed hitch-hiker, drops by James Coco and Rita Moreno's roadside cafe on the Coco and Rita Moreno's roadside cafe on the wrong side of Las Vegas — where, presumably, she orders a Meathead sub. At the Wilbur Theater: 246 Tremont Street Boston viviour frieder, 240 fremont Street, Boston (423-4008), April 23 through May 9. Curtain is at 8 p.m. Thursday through Saturday and at 6:45 p.m. on Sunday (April 26), with a 2 p.m. matinee on Saturday. Tix \$12-\$22.50.



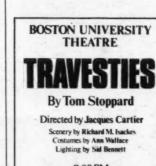




present Patience

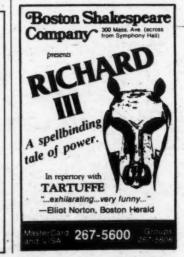
April 16, 17, 18, 22, 23, 24, 25 at 8 p.m. April 18, 19 at 2 p.m. Agassiz Theater, Radcliffe Yard, Cambridge For tickets & more info call

The Holyoke Ticket Center at 495-2663 or 498-5778 after 4:30 p.m.



8:00 PM April 21 22 23 24 25 Boston University Theatre
264 Huntington Avenue

Ticket Information 353-3345 Theatre Box Office 266-3913 Tickets available at BOSTIX





Art listings

GALLERIES

AHMED'S GALLERY (876-5200)

96 Winthrop St., Camb. Nightly 5 p.m. on. Through April 30: paintings by Deborah David-

son.
ALLIANCE FRANCAISE (482-4176)
118 Milk St., Boston. Through April: paintings
by leading Vietnamese painter Tran Van Tay.
ALPHA GALLERY (536-4465)
121 Newbury St., Boston. Tues.-Sat. 10-5:30
Through April 29: recent still lifes by Peter

AMBOVER GALLERY (475-7468)
91 N. Main St., Andover. Tues.-Sat. 9-5.
Through May 1: "Night Pools," drawings and tings by Fred Faudie.

AFRUTUS BALLEST [584-3453].
Thurs. till 8, Sat. till 5. Through May 16: "Pots and Bones," porcelain by John Hull.
ABETA BALLEST [268-4466]
161 Newbury St., Boston. Continuous show of Haitian paintings and sculpture. Through May 2: Verdis, "Original Connection."

2: Verdi's "Oriental Connection."

2: Veroi's "Oriental Connection."
ART ALIVE GALLERY (459-2139)
200 Merrimack St., Lowell. Through May 11:
paintings by Hiroko Trainor.
ARTWORKS EAST (523-7181)

62 Charles St., Boston. Through April 30:

paintings by Jill Hoy.

BAAK GALLERY (354-0407)

59 Church St., Camb. Mon.-Sat. 10-6. Through May 9: works in clay by Helie Hutchingson and new lithographs by C. David Thomas. BABATELLES [429-7434]

841 Washington St., Holliston. Wed.-Sun. 12-5, Thurs. till 7:30. Through April: paintings by Alan King. April 26-May 15: watercolors by Marion Brockert and Caroline Cockrill. Open-

ing reception April 26, 1-4 p.m. BETSY VAN BUREN GALLERY (354-0304) 290 Concord Ave., Camb. Wed.-Sat. 11-5. Through May 9: "Reflections on Cloth," by Jayn Thomas.

Jayn Thomas.

BOSTOM CENTER FOR THE ARTS

539 Tremont St., Boston. Through April: 33rd
annual Boston Printmakers National Exhibition. Through May 5: "Herart," mixed media by
Colleen Sterling.

BOSTOM PUBLIC LIBRARY (536-5400, ext. 231)

Colley S. Reston. Through April 30: "Sage

Copley Sq., Boston. Through April 30: "Szep Plus Ten," original drawings by Paul Szep for "Boston Globe" cartoons. "Koussevitzky Era, 1924-'49," music scores of the BSO; "The

Adams Family." Through May 10: "Calderon de la Barca and His Time." BOSTOM VISUAL ARTISTS UNION (227-3076)

77 North Washington St., Boston. Tues.-Fri. 11-6, Wed. 11-8, Sat. 11-4. Free. Through May 15: current prints by BVAU printmakers.

BROMFIELD GALLERY (426-8270)
30 Bromfield St., Boston. Mon.-Sat. 12-6.
Through May 8: "New Object Paintings," by Debora Gilbert Ryan.

CAMBRIDGE ART ASSOCIATION (876-0246)
25 Lowell St., Camb. Tues.-Sat. 10:30-4:30.

Through April 22: paintings and sculpture from the 1981 prize show. April 26-May 13: graphics, drawings, photography, wall hang-ings, ceramics, and jewelry from the 1981 prize

Show.

CAMBRIDGE ARTS COUNCIL [498-9033]

57 Imman St., Camb. Mon.-Fri. 9-5. Through May 31: paintings and drawings by Kathleen Finlay and paintings by Sharon Mendola.

CHILDREN'S ART CENTER [538-9666]

36 Rutland St., Boston. On display at the John Hancock Observatory through June 2: miniature city created by children.

Hancock Observatory through June 2: miniature city created by children.

CLARK GALLERY (259-8039)
P.O. Box 339; Lincoln Stn., Lincoln. Tues.-Sat. 10-5 and by appt. Through May 2: "Dialogues and Schisms, Brich-grass Visions," paintings, drawings, and sculpture by Morgau Buikeley.

COMCORD ART ASSOCIATION (369-2578)
37 Lexington Rat, Concord. Tues.-Sat. 11-4:30; Sun. 2-4:30. Through April 19: works by printmaker Annie Downes, sculptor Sidney Walker, and painters Richard Siegel and Jo Anne Young. April 26-May 17: "The Art of Embroidery." Opening reception April 26, 4-6 p.m.

Young, April 26-May 17: "The Art of Embroid-ery," Opening reception April 26, 4-6 p.m. COPLEY SIGCETY OF BOSTON (\$38-\$549) 158 Newbury St., Boston, Tues.-Sat. 10-5. Through April 23: multi-media works by Polly Thayer. April 24-May 14: "A Tribute to 50-year Members," paintings and sculpture of George Aarons, Alicia Atkinson Waterston, Henry H. Brooks, Lee Winslow Court, R.H. Ives Gam-mell, Almee Lamb, Maria Maravigna, Amelia Peabody, Richard Recchia, and Harry Sutton Jr. CREIGER SESEN ASSOCIATES INC. (425-6407) 10 Post Office Sq., Boston. Mon.-Fri. 9-5. 10 Post Office Sq., Boston. Mon.-Fri. 9-5. Through May 5: paintings and pastels by David

Through May 5: paintings and pastels by David Lund.

CUTLER/STAVARIORS GALLERY (482-4151)
334 Congress St., Boston. Tues.-Fri. 10-5, Sat. 12-5. Through April 25: large-scale contemporary abstract paintings by John McNamara.

EARTHLIGHT (266-8617)
249 Newbury St., Boston. Tues.-Sat. 11-6, Sun. 1-5. Through May 9: "A Traveler's Guide to the Solar System," by Ron Miller.

FEDERAL RESERVE BAMK (973-300)
600 Atlantic Ave., Boston. Mon.-Fri. 10-4. Through May 1: "The Fine Art of Business," a selection of contemporary art works from corporate collections.

POX GRAPHINES GALLERY (423-2559) 36 Bromfield St., Boston. Through April 30: se-lected prints published by Landfall Press.

1967 Mass. Ave., Camb. Through April: "City Escapes," oil paintings by Carol Philips.

April 22-May 12: "Wood Works," by select British SALLENY (547-1287)

383 Huron Ave., Camb. Tues.-Sat. 10:30-4:30.

Through May 2: "Form in Fruits and Flowers," by Eudoxia Woodward.

GALLERY AT THE PIANO FACTORY (536-2622)

791Tremont St., Boston. Tues.-Sun. 3-7. Through May 1: Cary Raymond's and Donald

Smith's recent work.

GALLENY CINTAMAMI (277-2275)
34 Brainerd Rd., Aliston. Sat. and Sun. 9-5 and by appt. April 25-May 1: "Lines, Spaces, and Visions," prints and paintings by Francis

Viens.

BALLERY NAGA (267-9060)

67 Newbury St., Boston. Through April 25: constructions and collage by Gustaf Miller.

BALLERY OF WORLD ART (332-1800)

210 Needham St., Newton Upper Falls. Mon.-Sat. 9:30-5:30. Through May 2: paintings and

drawings by Steven Trefonides.

SALLERY ON THE GREEN (861-8044)
1837 Mass. Ave., Lexington. Tues.-Sat. 10-5.
April 22-May 30: "Light, Mass, and Line," acrylic sculpture by Vivian Richman, collagraphs by Vivian Berman, and line drawings by Rehecca Doughty.

by Rebecta Doughty.
THE GLASS VERMIDA (267-3779)
36 Newbury St., Boston. April 22-May 14:
glassworks by Herbert Babcock. 170 Beacon St., Boston 02116. Through May 9:

English and Hebrew Illuminated writings by Sharon Savitsky, watercolors by Edith Green. GRAPHICS 1 and GRAPHICS 2 (266-2476) 168 Newbury St., Boston. Mon.-Sat. 9:30-5:30. Through May 16: landscape aquatints by Philip Pen

ARCUS KRAKOW GALLERY (262-4483)

7 Newbury St., Boston. Through April 29: paintings and works on paper by Haus Hof-

IARRIET TUBMAN GALLERY (522-5176) HARRIET TURBAM GALLENY (522-5176)
566 Columbus Ave., Boston. Daily 9-9. Through
May 22: group exhibit of Denver and Boston
artists. Opening reception April 19, 2-6 p.m.
HELEN BUNPUS GALLENY (334-2721)
Duxbury Free Library, 147 St. George St., Duxbury. Mon.-Thurs. 10-9, Frl.-Sat. 10-5, Sun. 15. Through April 23: recent abstract paintings
by Macs. Killoy.

by Mary Kilroy. HELEN SHILEN GALLERY (482-9866)

NALEM SMALEN (482-9906)
354 Congress St., Boston. Wed.-Sat. 12-5 and
by appt. April 22-May 23: figurative ceramic
sculpture by Penelope Jencks and abstract
paintings by Elizabeth Strasser Rubin.
MMPRESSIONS [262-0783]

275 Dartmouth St., Boston. Tues.-Fri. 10-5:30. Sat. 11-5. Through April 30: drawings and

paintings by Herb Jackon.

INSTITUTE OF CONTEMPORARY ART (266-5152)
955 Boylston St., Boston. Through May 10: "A
Photographic Patron: The Carl Slembab
Gallery" and "Oream Vision: The Work of Arthur B. Davies."
ISRAEL CULTURAL CENTER AT ZIONIST HOUSE (267-

Through May 10: a group show: six Israeli ar-

MOBILIA (878-2109)
348 Huron Ave., Camb. Through April:
"Contemporary Folk Art Toys" by Dona
Dalton." Through May: "Knits," by Dione Chris-

NEWTON ARTS CENTER (964-3424) 61 Washington Park, Newtonville, Mon.-Fri. 9-5, Sun. 2-5. Through April 26: recent paintings by Petey Stoloff Brown.
NEWTON FREE LIBRARY (552-7145)

414 Centre St., Newton Corner. Mon. Thurs. 9-9, Frl. 9-6, Sat. 9-5, Sun. 1-4. Through April: new works on paper by Jennifer M. Berringer. "Personal Pieces," paintings and drawings by

"Personal Pieces," paintings and drawings by Ann Barnard.

NIELSON GALLERY [256-4535]
179 Newbury St., Boston. Through May 2: new paintings and drawings by Paul Rotterdam.

PAUL REVERE HOUSE [523-1676]
19 North Sq., Boston. Daily 10-6. Through May 31: "The Midnight Ride of Paul Revere: Artifacts and Americana."

PROJECT ARTS CENTER [481-0187]
141 Huron Ave., Camb. Through April: "Exodus," works on paper by Kate Snitzer. April 20-May 15: portraits of women, by Elsa Dorfman.

man.
PRUDENTIAL TOWER LORRY (236-3641)
Daily 10-6. Through April 29: paintings, drawings, etchings, and illustrations by alumni of the Monserrat School of Visual Art, Beverly.

PUCKER/ZARRAI (287-9473)
171 Newbury St., Boston. Mon.-Sat. 10-5:30. Through April 30: drawings and prints by Anne MacDougall.

MacDougail.

ROLLY-MICHAUX GALLERY (535-9696)
290 Dartmouth St., Boston. Tues.-Sat. 10:30-5:30, Sat. 10-5. Through April: lithographs and aquatint etchings by Marino Marini.

SACRAMENTO STREET GALLERY (547-1062)

20 Sacramento St., Camb. Sat. 12-3, Sun. 1-4. Through April: Carolyn Krimsky.

SOCIETY OF ARTS AND CRAFTS (266-1810) 175 Newbury St., Boston. Mon. 10-4, Tues.-Fri. 10:30-5:30, Sat. 10-5. Through April:

10:30-3:30, Sat. 10-5. Inrough April: "Interiors," contemporary handmade furniture, wall hangings rugs and lamps.

THOMAS SEAU SALLERY (266-3500)
73 Newbury St., Boston. Tues.-Sat. 10-5:30 and by appt. Through April 29: watercolors by Leigh Behnke.
281 SALLERY (267-5279)
2816 Newbury St. Roston. Through April 30:

2816 Newbury St., Boston. Through April 30: portraits, landscapes, and still lifes by Susan

Murray Stokes.
WENNIGER GRAPHICS [536-4588]
164Newbury St., Boston. Through May 2: etchings by David Bumbeck, collagraphs by Dean Meeker, and WPA period wood engravings by

WESTMINSTER BALLERY (266-6704)

CLUBS

BOSTON JAZZ SOCIETY

Presents in Concert: SONNY STITT HOWARD McGHEE **ROY HAYNES**

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Pat & Andy

Wed. 4/22	George Hays
Th. 4/23	Fire on the Mountain
Fri. 4/24	Green Line Breakdown
Sat. 4/25	Southern Rail





Sun. 4/19

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36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

NATURAL BOOGIE Sun., April 19 Mon., April 20 Tues.-Sat., April 21-25 JOHN PAYNE AND HIS SAX CHOIR SHAKE NATURAL BOOGIE

Sun., April 26 JOHN PAYNE AND HIS SAX CHOIR



186 Harvard Ave. Aliston, Mass. 254-9804

Sun., April 19 Sunday Afternoon Jazz

MANDINGA THE TRADEMARKS

Mon., April 20 **CHRIS MARTIN GROUP**

> Tues., April 21 NERVOUS ENER

Wed., April 22 JIMMY CARTER SHOW

Thurs., & Fri., April 23 & 24 THE RUBIES

Every Thursday Free Admission with College I.D.

Sat., April 25 STATE OF MIND

BOSTON FUSION FEST

THE LINES

Jazz every Sunday 3-6

1290 WESTFORD STREET LOWELL, MASS.

GRAND OPENING OF THE REGENCY ROOM



SAT., 4/25 THE TAXI BOYS

IMAIM UO. KOZMETIX



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Directions: Just minutes from Boston, Take Rt. 93 north to 128 South to Rt. North. Take Exit 32, take the first right, go 1/4 mile to Joseph's Lounge. Tix available at Musicians Complex recording studio, 595 Broadway, Lawrence, and at Joseph's Lounge, Lowell.

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June 26 - 1 NITE ONLY!

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Ticket prices are for show only & are not refundable or transferable

The Party has moved Emitt Dooley Thurs & Fri. April 23 & 24 Best Western Hotel Rt. 1 North, exit

DANCING **NIGHTLY AT** AHMED'S HAPPY HOUR 9-10 P.M. 9PM-1AM SUN TUES WED 9 PM - 2 AM . THUR - SAT 96 Winthrop St. Harvard Sq. 547-9382

Sundays,

Mondays.



sting

All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100-Mass.-Ave., Boston 02115. All copy is subject to our revision and to space limitations.



PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911 BROOKLINE POLICE: 734-1212 CAMBRIDGE POLICE: 911 SOMERVILLE POLICE: 625-1212 STATE POLICE: 566-4500, 762-2335 BOSTON FIRE: 536-1500 BROOKLINE FIRE 232-4646 CAMBRIDGE FIRE: 876-5800 SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRINGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
CAMBRINGE CITY HOSPITAL: 354-2020
MASS. BENERAL HOSPITAL: 721-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, RAPE. Immediate and continuing support, medical and legal info, referrals. RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information. ST. ELIZABETH'S HOSPITAL: 782-7000 Financial-aid hotline: 1-800-882-2037

Due to space limitations, the rest of our AID list-Due to space ilmitations, the rest of our rate ings will run on a once-a-month basis. Look for them in our next issue. For current events in this category, please check "Notices" in this

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly-dancing Wed. ALAN'S TRUCK STOP, Res. 495 and 150, Ames-

ly. THE ARK (247-9548), 836 Beacon St., Boston.

music, disco Fri., Sat.

ARK COFFEEHOUSE (625-9090), 46 Holland
Somerville. Jazz, folk, blues, Fri. at 8, Sat. at 8:30

at 8:30. AVEROF, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nightly. BACKSTAGE CONCENT CLUB AND LOUNGE (1-800-982-5974), Chateau de Ville, jct. of Rtes. 128

BACKSTAGE NIGHTCLUB (338-8827 or 648-8700), Charles Playhouse, 76 Warrenton St., Boston.
Open from 7 p.m. Tues: Temporary Relief, Improv. group. Wed.-Sat.: Comedy Connection.
Food available. All shows 8:30 p.m. Cover

BACKSTREET BAR (426-0086), 110 Boyiston St., Boston. Weekend jazz, 10 p.m.-2 a.m.

BAR ZACHARY'S (261-2800), 120 Huntington Ave., Boston. Dancing. Jacket and tie required From April 7: the Steve Chamrin Trio, Mon.-Sat 9 p.m.-2 a.m. BARNABY'8 (444-5525), Rte. 128, Needham.

Wed.-Sat. 9 p.m.-1 a.m. Swing music.
THE BARN (277-1200), 1200 Beacon St.,
Brookline. Recordings from '40s big bands.
BLACKBURN TAVERN (1-282-9108), 2 Main St.,

GIOUCESTER: CAFE (367-5078), North Market, Faneuil Hall, Boston. Full bar and food menu; open 9 a.m.-12 a.m. open 9 a.m.-12 a.m. **BUNRATTY'S** (254-9804), 186 Harvard St.,

Allston, Large dance floor and separate game room. \$1 cover. CAFE JEAN-PAUL (367-0331), 130 Lewis Wharf,

Boston.

CAN-TAB LOUNGE (354-26853, 738 Mass. Ave., Central Sq. Jazz jam sessions each Sunday, \$1. Each week: Little Joe Cook and the Thrillers. CANTONE'S (338-7677), 69 Broad St., Boston. New wave. CELEBRATION (536-1950), 533 Comm Ave. Every

Sun. and Wed. night ride El Toro, the mechanical buil of "Urban Cowboy" fame.

Cover varies.

CENTER STAGE (401-428-6903), 2224 Pawtucket Ave., East Providence, RI. April 20: .38 Special. April 22: Ario Guthrie and Shenandoah. April 24: Garland Jeffreys, featuring the Rumour. April 25: Spryo Gyra. All shows at 9

p.m.
THE CHANNEL (451-1905), 25 Necco St., Boston THE CHANNEL (451-1905), 25 Necco St., Boston (across the bridge from South Station). April 19: James Montgomery. April 23: WCOZ club night and American Teen. April 24: Nervous Eaters, City Thrills, Trademark. April 25: Mission of Burma, La Peste, Mundanes.

CHATHAMS CORNER (227-8454), 8 Commercial St., Boston. Thurs.-Sat.: live music.

THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock Country on Thurs.-Sat.

COLONIADE HOTEL. Cafe Presessée (424-7000), 120 Huntionton Ave. Boston.

120 Huntington Ave., Boston. COPLEY'S BAR at the Copley Plaza Hotel (267-

THE CROSSMOADS PUB (262-7271), 495 Beacon St., Boston. Thurs.: Bob Lazaroff. Fri.: Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike night. CYRANO'S (254-0003), 200 N. Beacon St.,

Brighton. Thurs. live country rock.

DINB H0 (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Wed.-Sun.: Constant Comedy. Steve Sweeney on Sun. Every Tues.: the Laughing Stock. Every Thurs.: WCAS benefit with the Constant Comedy All Stars, 9 on Donastion \$3.

p.m. Donation \$3. DOUBLES (236-2000), Sheraton-Boston Hotel BOUBLES (230-2000), Sheraton-Boston Hotel, Boston, Mon-Fri. 11 a.m.-1 a.m., weekend 6 p.m.-1 a.m. Planist Napua Davoy and singer Etiana Deane. Elegant. DOYLE'S (524-2345), 3484 Washington St., JP. Local sounds, 9 p.m.-1 a.m. \$1. April 23: Tap-pin' at the Met. April 24: Rocket 88s. April 25: Alciline.

Alriline.

DUCA'S STEAK AND SPIRITS (879-1555), Rte. 9,
Framingham. Jazz with Steve Marvin every
Sun. 8:30 p.m. April 19: The Blue Horizon Jazz

Sun. 8:30 p.m. April 19: The Blue Horizon Jazz Band. 8:30 p.m. \$2. ED BUNKE'S (566-9267), 808 Huntington Ave., Boston. April 19: Fat City. April 23: Inside Straight. April 24: Stolen Kisses. April 25: Provincetown Jug Band. ELIOT LOUNGE (262-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Satur-day: "Tappir' at the Met." Mon. and Tues.; jazz nights. Thurs.: 11th Hour Blues Band. Frl.: Chris Jones and the Regulars. THE EMPEROR OF CHINA LOUNGEN (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-12 a.m.

8 p.m.-12 a.m. EXCUSE ME CLUB (284-9506), 20 Ocean Ave.,

THE FAN CLUB (357-5050), 77 Warrenton St., Boston. Planist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash FLOWER GARDEN, Faneuil Hall. April 20 and 21:

Stringham & Sal.

FRIENDS & COMPANY (742-8027), 199 State St.,

Boston. GATSBY'S (247-8848), Park Square, Boston. Small, casual pub; no dancing or cover. GLADSTONE'S (254-9588) 1239 Comm. Ave.,

BLAUSTUNE'S (28-4958) 1239 Comm. Ave., Allston, Fine audibles nightly.

GREAT SCOTT (566-9014). 1222 Comm. Ave., Allston, Every Mon.: Bruch & Marshall Rock 'n' Roll Duo. Every Thurs.: The Zaitchik Brothers. THE GROB (1-465-8008), 13 Middle St., Now-buryport. April 12: Allen Estes. April 14: Hoot, with Doug Johnson. April 15: Rob Carlson. April 16: Fire on the Mountain. April 17 and 18: Welch Anderson Band. April 19: Silver Band. HARPO'S JAZZ CLUB (401-841-2948), 22 Downtin St. Newport RJ. Lazz. rock folk. Some P/NWY.

St., Newport, RI. Jazz, rock, folk, some P/NW; no food; doors open 8 p.m. NEADLINERS NORTH (603-889-8844), 14 Raliroad Sq., Nashua NH. April 22: The Orbits and the IQ's. April 23: The Stompers. April 24 and 25: Aces & Eights. HUSKIE'S PUB (247-4143), 272 Huntington Ave.

Boston. Fri.: oldies.

IDLER'S BACK. ROOM (492-9639), 123 Mt.
Auburn, Camb. April 19: the Mariboro Bros.
April 20: "Hoot" with Bob Halpern. April 21:
Barbara Phaneut. April 22: Jim Page. April 23:
Orrin Star and Gary Mehalick. April 24, 26,
Company Creek. April 26: Rural Valley Revellers

Company Creek. April 26: Rural Valley Reveillers.

INN-SQUARE MEN'S RAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly. April 19: The Dark. April 20, 21: Sara Brown and The-Hipshakes. April 22: Mirrors and Planet St. April 23: Suada Cowboys and People in Stores. April 24, 25: The Martells. April 26: Rubber Rodeo.

IRON HORSE COFFEEHOUSE (413-584-9735), 20 Canter St., Northampton. April 19: Bev Rohler. April 20: The Belmont Brothers with Jody Appel. April 21: Doc lacroelli. April 22: Ragtime Jack Radcliffe. April 23: Robert Phelps. April 24: New England Jazz Quartet. April 25: Orin Star and Gary Mehalek. April 26: Gill Burns and Lisa Gaugrahn.

JACKS (491-7800), 952 Mass. Ave., Camb. April 29: Famous Strangers. April 20: Strika. April 21: Tennie Komar and the Silencers. April 22: Quargaa. April 23: Volces II. April 24, 25: The Creamers. April 26: Disco., dining., plano bar. Dress code. April 24: "Jasons's Jazz at Noon" \$2.75.

dining, plano bar. Dress code. April 24: "Ja-son's Jazz at Noon." \$2.75. IASPEN'S (625-4975), 379 Somerville Ave., off

Union Sq., Somerville.
JIM MCRETTRICK'S BEACHCOMBER (479-8989).

JIM MCGETTRICK'S BEACHCOMBER (479-8989), Wollaston Beach Blvd., Quincy.
JOHN HEMP'S HAMMER COFFEEHOUSE (1-752-7517), First Unitarian Church, 90 Main St., Worcester, Shows at 8 p.m. Saturdays. Admission \$2.50-\$4. April 25: Mary McCasilin and Jim Ringer. \$5.
JOHNTHAN SWIFT'S (661-9887), 30 Boylston St.



"Me, I'm in a rock 'n' roll band . .





LIVE ENTERTAINMENT NIGHTLY

Sat., Apr. 18
MEMPHIS ROCKABILLY with SLEEPY LaBEEF

Sun., Apr. 19 Easter Mini-Jamboree
Best western Bunny
Outflt \$25 prize SLEEPY LABEEF JOHN LINCOLN WRIGHT **JOHN PENNY plus?**

Mon., Apr. 20 JOHN SHELDON merly with Linda Ronsta

Tues., Apr. 21
HANGING WOMEN'S CREEK Wed., April 22

TAPPIN AT THE MET

Thurs., Apr. 23
TOWNES VAN ZANDT with

Thurs.-Sat., Apr. 23-25 JOHN LINCOLN WRIGHT

* APRIL SPECIAL *



THE MEMPHIS ROCKABILLY BAND

before their European Tour Appear Wed., Apr. 29 with DUKE ROBILLARD merly with Roomful of Blues)

NO COST PARKING 536-2509



ROUTE 28 • WEST YARMOUTH 775-2580

Sat., & Sun., April 18 & 19 THE KIM PAGE BAND

HENHOUSE JELLO WRESTLING

Tues., April 21 LOU MIAMI and the KOZMETIX

LEX and HUGH TAYLOR with SKINTIGHT
Fri.-Sun., April 24-26
ZAITCHIK BROS.

CAFE * BAR * 876-9330 INMAN SQUARE, CAMBRIDGE

UPSTAIRS COLLIE JENNINGS MADDEN BAND Wed., April 22 SLAP HAPPY

ICTUS Fri. & Sat., April 24 & 25 HESSIE SWAIN BAND DOWNSTAIRS

SUSAN GOODMAN QUARTET Mon., April 20
MILLIE McFADDON QUARTET Tues. & Wed., April 21 & 22 ED PERKINS TRIO

Thurs., April 23
TRUDY SANDHAUS
with SCATMAN BOB STOLOFF SUSAN GOODMAN QUARTET
Set., April 25
HERMAN JOHNSON QUARTET

THE LADY BUG

2 Summit St., Peabody 531-9739

Sun., April 19 THE DAWGS

THE G.G. ALLIN BAND

Wed., April 22 50¢ 16oz. Beer Blast 7 til dawn LAQUIDARA

> Thurs., Fri., Sat., April 23, 24, 25 RENEGADE Sun., April 26 LOU MIAMI and the KOZMETIX

CITY THRILLS



ELIOT LOUNGE DOYLE'S

April 23

April 25

TOPSIDE NIGHT CLUB PORTSIDE LOUNGE PROUDLY PRESENTS

STATURE MACHE MOREHTS

Confession of the Confession o

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Entertainment Fee \$3.00

Every Tuesday, Wednesday & Sunday

Call, Topshelf & Imported Beers Not Included

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"A WINNER PER WEEK"

DRAWING SUNDAY NIGHTS STARTING APRIL 26, 198

WINNER MUST BE PRESENT

POSITIVE ID REQUIRED

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JAY AND THE AMERICANS

April 22, 23 & 24 (Sorry, no open bar night on April 22)

ABOVE OFFER SUBJECT TO CHANGE OR CANCELLATION WITHOUT NOTICE

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145 NORTHERN AVE. BOSTON 426-7222



Thurs., April 23

BEER BLAST

25¢ drafts 50¢ vodka drinka



w/ Justin Adam



Sat., April 25



W/ REPRISE

Fri., May 8



BLUSHING BRIDES THE MEETINGS Sun., May 9

Southern Rock Invasion

WINTER BROS. GRINDERWITCH STILLWATER

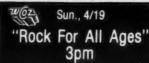
Out-of-Town, Camb. • Heads Up, Lawrence • Mid-land Records, Metheuen Mall . Inner Light Records, Manchester, NH . and Harmony Hut. Nashua, NH • Owen's Restaurant,

owell.

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THE

BOSTON'S BEST LIVE ROCK



JAMES MONTGOMERY **JON BUTCHER AXIS**

Wed., 4/22

Nu Muzik Revue

ART YARD THE RADICAL CAMS CRYSTAL



AMERICAN TEEN THE SMITH BROTHERS **POWER GLIDE** (Free Admission)

Fri., 4/24

THE NERVOUS EATERS CITY THRILLS WUNDERKIND

Sat., 4/25

MISSION OF BURMA LA PESTE THE MUNDANES

Sun., 4/26

WERS welcomes

BOY'S LIFE **FUTURE DADS PRIME MOVERS** All Ages • 2:00 p.m.

Sun., 4/26 SAYNE NIGHTSHIFT **ACES & EIGHTS**

Wed., 4/29

Nu Muzik Revue 40 GUYS THE FORM THE RUNES

Thurs., 4/30 from California COMMANDER CODY BAND STEVE GEYER BAND

> Fri., 5/1 NEIGHBORHOODS **FUTURE DADS** LIP

Sat. 5/2 PRIVATE LIGHTNING WITCH ONE

> Coming Soon: Fri., 5/9 From Los Angeles THE GO-GOS Sat., 5/9 JOHN CALE Thurs., 5/14 STEEL PULSE

TICHETS AVAILABLE AT STRAWBERRIES STORE 24 OMICS OUT OF TOWN

25 Necco St. Boston 451-1905

CASEY'S TOO

247 Nantasket Ave. 925-9850

Thurs.-Sat., April 23-25

BRATS

(They're Incredible!)

Thurs, Night
ALL VODKA DRINKS 75¢ **DRAFT BEERS 35¢ ALL NIGHT**

BEER BLAST NIGHTLY DRAFT BEERS 35¢ 8-10 p.m.

Coming:

BRY AXIS featuring JOE GREEN

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ROCK ON THE OCEAN SALISBURY BEACH MASSACHUSETTS

> Proper I.D. Required Doors Open at 8 pm

Fri., April 24 THE MEETINGS SAHARA SILAS MARNER

AUGUST B STREET BOMBERS AMBUSH

Sun., April 26 All Ages Rock 2 pm-6 pm **AUGUST AMBUSH** No Alcohol Served All Ages Welcome

SASS NERVOUS EATERS PRIVATE LIGHTNING

(617) 486-8400





Sat., April 18 BEER FOR BREAKFAST

Wed., April 22 **EDNA JEAN &** WILD COUNTRY

> **Texas Dance** Lessons

Thurs.-Sat. April 23, 24, 25 THE LAST ROUND BAND

Tues., April 28

DAVE DUDLEY

Thurs.-Sat. April 30, May 1 &2 THE SOUTH ROAD

BAND

Coming Soon: May 6 JOHN ANDERSON May 14 DICK **CURLESS**

823 Main Street Cambridge, MA 899-9133

s ages six to 12, at the Gr A, 316 Huntington Ass MCA, 316 Huntington Avenue. Aert 21-24 D-11 a.m., 3:15-4 p.m., and 4-4:45 p.m.

gress Street, In Boston: April 20, 1 p.m., transportation, Museum Wharf, 300 Congress Street, In Boston: April 20, 1 p.m., transportation storytelling, April 21, 11:30 a.m.; songs and stories set to music by Jim Kaufman. April 21-29, 2 p.m.; "Firework," a play about fire safety. April 23, 12:15 p.m.; speaking in sign language, a program was large plans of the plant o speaking in sign language, a program with kathy Richardson. April 24, 1-3 p.m.: creative playing wherein children help create stories and games of their own with help from actors of the Crosswalk Theater. April 25, 1:30 p.m.; storytelling with Joan Wag-man. April 26, 2-3 p.m.; sign-language tour for adults and children over the third grade. For further information on these and other events, call 426-7999.

For further information on these and other events, call 426-7999.

"THUMBELIMA AND THE UGLY BUCKLING." presented by the Boston Children's Theater April 21-24 (and May 2), 2 p.m. For information and reservations, call 277-3277.

SPECIAL VACATION PROGRAM sponsored by the Youth Department of the Brookline-Brighton-Newton Jewish Community Center, 50 Sutherland Road, Brookline, including the Next Move Theater's presentation of "Emil and the Detectives," a few Sox game, a trip to Drumlin Farms, a hayride, bowling, rollerskating, swimming, sports, crafts, and a special Passover activity day. April 21-24, 10 a.m.-2:30 p.m., and April 22-31-5; 15 p.m. for third to sixth graders). Call 734-0800 for registration and information.



SPRING VACATION WEEK at Garden Woods, New England Wild Flower Headquarters, Henenway Road, Framingham, April 20-25, 9:15-10 a.m.: story hours; 10-11:30 a.m.: garden tours, April 21, 2-3:30 p.m.: meet tidepool plants and animals from the New England Aquarium. April 22, 2-3:30 p.m.: animal Interview with a wild animal from Drumlin Farm. April 23, 2-3:30 p.m.: wild-flower Interview with a special plant from the garden. April 26, 2-3:30 p.m.; "The Lorax," a performance of the Dr. Seuss classic by the staff of Mass. Audubon's Chicatawbut Hill. April 25, 2-3:30 p.m.: "Toil and Soil." a production with hand puppets, masks, glam puppets, dance, and live music, by the Northeast Kingdom Puppet Theater. Call 877-6574 for details.

Harvard Square. April 19: reggae dance con-cert with John Malla. April 20: Vassar Clements. April 21: Willie Dixon and the Chicago Blues All-Stars with the Cobras. April 22: the Stompers. April 23: Billy Cobham and his Glass Menagerie featuring Michael Urbaniak. April 24, 25: the Fat City Blues Band. April 26: Reggae dance party with host DJ Peter Simon JUMBO'S (623-9257), 1133 Broadway, Some

KING'S ROW I (261-3532), Brookline Ave. at Fenway Park. Live music, dancing nightly. KING'S ROW II (254-0710) at Sammy White's Brighton Bowl, 1600 Soldier's Field Rd.

KIX DISCO BAR (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20. THE LADYBUG (1-531-9739), 2 Summit St.,

Peabody. LI'L EARL'S ROCK 'N' ROLL ROOM (283-1367), Main St., Gloucester. Live rock every night. Every Thurs. 2 for 1, 7-10 p.m. Every Fri. and Sat. 2 for 1, 7-9 p.m.

LIVINGROOM COFFECHOUSE (876-5657), 580
Mass. Ave., Camb.
LULU WHITE (423-3652), 3 Appleton St., Boston. COFFEEHOUSE (876-5657), 580

New Orleans bordello atmosphere with creccooking. Every Sun: jazz brunch with Bougal

villea. Every Mon. and Tues. evening: Bert Seager's Bebop Machine. LUNASEA (822-0343), Rte. 140, Taunton. MACDONALD'S (524-9864), South and McBride, JP. Sun.-Wed.: movies, Thurs.-Sat.: live

MAGOO'S SALOON (367-2590): 64 Chatham St. Boston (Faneuli Hall area). Open daily noon-2 a.m. All day happy hour till 7 p.m. Dancing in the disco with DJ Paul Lyons. TOMMY MAMAR'S SHOWNDOM (426-6735), 5 Hamilton Place, Boston. Wed.-Fri: Comedy

MAYERICKS (423-4333), 112 Broad St., Boston. Texas and country saloon. Every Thurs.: Allen MCMAHON'S LOUNGE: (782-5060), 386 Market

MCMANUS & LOUME: (782-5000), 300 MARKET St., Brighton. Casual dress. Dancing. Cover varies. Every Thurs.; Good Stuff. Every Fri.: Fordle Milne. Every Sat.: Jim Plunkett. INE & TREE COFFEEHOUSE (631-7930), 28 Mug-ford St., Olde Marbiehead. April 24: Taylor

Whiteside. THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

MICHAEL'S TUB (247-7262), 52-A Gainsborough

St., Boston. Jazz nightly.

KR. C'S ROCK PALACE (454-5557), 111 Thorndike St., Lowell. March 27: Beaver Brown. March 28: Jonathan Edwards. MISTER MEMASTY'S (536-2509), 88 Queensberry

St., Boston. Rock 'n' roll.

NODERN TIMES CAFE (354-8371), 134 Hampshire
St., Camb. April 23: Lost in the Shuffle. April 161 Brighton Ave. MOLLY'S (783-2900), 161 Brighton Ave., Aliston. Tues and Thurs.: oldies with Jack

McCo MRY PLACE (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live sounds Fri. and Sat., jazz.

sounds Fri. and Sat., Jazz.

NAMELESS COFFEENUSE (864-1630), 3 Church
St., Cambridge. No charge for anything.

NAMELESSUS (536-1950), 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting,
three dance floors. Mon. nights: the Comedy
Troupe, Ted Bergeron, Ross Bickford, the Cabdriver, Steve Bulyga, 8 p.m.

NEW RISE CLUS (876-8297), 485 Mass. Ave.,
Central Sq., Camb. Music, dance, disco, and
new wave. Wed.-Sun.: bar, game-room, large
dance floor, restaurant. Every Thurs.: Rudy
Dottin.

MCK'8 (482-0930), 100 Warrenton St., Boston. Dining, dancing, drinking. OXFORD ALE HOUSE (876-5353), 36 Church St.,

PAPILLON (566-8495), 1353 Beacon St., Brookline, Light food, beer, and wine. Live jazz Wed. and Thurs. nights. THE PARABEE (254-2052), 969 Comm. Ave., Allston. April 24: Plimsouls.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music. March 29: Jim Dawson.

PEASANT STOCK (354-9528), 421 Washington St., Somerville, Dinner and classical music. April 21: Christopher O'Riley, plano. April 22: Ray Devoll, tenor, and Daniel Horne, plano. April 23: Jerry Rosen, violin, and Joel Smir-

PLAY IT AGAIN SAM, (232-4242), 1314 Comm. Ave., Brighton. Every Fri. and Sat.: the Chance Langton Comedy Ali-Star Show (Fri. at 9, Sat. at 8:30 and 11, Sun. at 9). Sun: open-mike night. PLAZA BAR at the Copley Plaza Hotel. No cover; proper dress required. Mon.-Sat. 9 p.m.-1 a.m.: Dardanelle.

THE PLOUGH AND THE STARS (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs. Each Wed.: Crockett. POON'S PUB (262-6911), 414 Comm. Ave.,

PURPLE SHAMROCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live entertain-

QUETZAL CAFE 669 Centre St., JP. Live folk and jazz, Mon.-Sat. RANCH HOUSE (834-9149), 222 Canal St., Green

Harbor, Marshfield. New wave. THE RAT (247-7713), 528 Comm. Ave., Boston Punk, new wave, heavy metal. April 19, "Birth of a Label," featuring CCCP-TV, the Neats, People in Stores, V; . . ., The Wild Stares. 8:30

n.m. RicHara's Pub (782-6245), 3 Harvard Ave., Allston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m. Syrinx on Sun. Luclo on Mon. April 23: Fire on the Mountain, 9

p.m.

RILEY'S BEEF & PUB (723-8089), 15 New Chardon St., Gov't Center. Jazz, disco, funk.

RYLE\$ (876-9330), Inman Square, Cambridge.

Live jazz nightly. Ed Perkins Trio Tues,, and Wed.; Trudy Sandhaus Quartet Thurs, Herman Johnson Quartet Frl. and Sat. April 19: Leon Collins Jazz Tap Revue. April 21: Collin Jennings Madden Band. April 22: Stap Happy.

April 23: Ictus. April 24 and 25: Hessie Swain Band. April 26: Leon Collins, Jazz Tap Revue.

SATCHT\$ (266-2929), 43 Stanhope St., Boston. Tues.-Sun.: nightly jazz and blues. Sunday jazz brunch from noon to 8 p.m. Continuous discoupstairs Frl. and Sat. tairs Fri. and Sal

upstairs Fri. and Sat.

78 BROADWAY CLUB (541-0481), 78 Broadway
St., Boston. Disco DJ, live entertainment. Open
10 p.m.-5 a.m. Thurs.-Sun.

SCOTCH W SIN.ON (723-3677), 77 North
Washington St., Boston. Wed.: D.J. Sullivan.
Thurs.: the Jim Sands Oldies but Goodies Road
Show. Fri: the Diamond Brothers Band. Sat.:
the Dick Johnson Swing Band. Sun: J.D. Billy
and Ken.

and Ken. SKYCAP PLAZA (442-3131), 575 Warren St Dorchester. Every Sun.: live jazz 6 p.m.-midnight, \$3. Blues, too. SOLIB ROCK COFFEEHOUSE, 230 Beach St.,

Revere.

SPINOFF (262-6132), 145 Ipswich St., Boston.
Roller skate to rock, disco, and new wave.
SPIT (262-2437), 13 Lansdowne St., Boston.
Dance to P/NW, rock, and reggae. Open Wed.Sat. 10 p.m.-1:37 a.m. DJs: Wed., Albert 0.;
Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.
STEPPIN OUT LOUINGE (623-9286), 318
Broadway, Somerville. Live rock and new wave STEPPIN' OUT LOUNGE (623-9286), 318
Broadway, Somerville. Live rock and new wave
Wed.-Sat. Reduced cover with college ID.
STUDIO RED TOP (262-5328), 4th floor, 367
Boylston St., Boston. Jazz women in concert
every Friday at 8. \$3.
SULTAN'S TENT. 100 Warrenton St., upstairs at
Nick's, Boston. Mid-Eastern and Greek supper
club. Dinner daily 4 p.m.-2 a.m. Reservations
suggested. Professional belly-dancing show
nightly.

suggested. Professional beny-dancing show nightly. swiss ALPS (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.:

Michael Kernan 8:30-11:30 p.m. Every Thurs.:
Jeff Massanari and Marshall Woods.
THE TAM (277-0982), 1648 Beacon St.,
Brookline. Food, drink, and live music. April
19: the incredible casuals. April 21: The Band
Walker with Patty Unitas. April 22: Healing of
the Nation. April 23: Cobble Mountain. April 24:

The Spotfinders and Stanley. April 25: John Coster and the Medicine Band. April 26: T. Blade and the Fabulous Esquires.

TINKERS (formerly Estelle's) (427-0200), 888 Tremont St., Boston. Jazz brunch every Sun. 1369 \$1UB (491-9625), 1369 Cambridge St. in

Inman Sq., Cambridge. Live jazz seven nights a week from local groups. No cover.

TOSETHER (426-0086), 110 Boylston St.,

Boston. Thurs.-Sun.: soul with drag queen

Boston. Inurs.-Sun.: soul with drag queen Sylvia Sidney.

TOM MOLOMEY'S COMEDY CELLAR (232-4242), 1314 Comm. Ave., Boston. Every Thurs.: The Laughing Stock, 9:30 p.m. Every Fri. and Sat.: 8:30 and 11 p.m

8:30 and 11 p.m.

TOPSIDE NIGHTCLUB (426-7222), 145 Northern
Ave., Boston. April 19, 21: Stan Jr. with Magic
Moments. April 22, 23, and 24: Joy and the
Americans. April 25 and 26: Gold Rush.

TOWNE HOUSE PUB (897-9825), 187 Main St.,

THE TROLLEY STOP (524-9795), 131 Green St. JP. Live entertainment weekends. 1270 CLUB (437-1257), 1279 Boylston St.,

Boston. Disco, some live new wave.

UNCLE SAM'8 (925-2585), 296 Nantasket Ave.,

Nantasket.
THE UNDERGROUND (566-8577), 1110 Comm.
Ave., Aliston. Showcase for local new-wavers.

April 21: Reality.

UP AND UP LOUNGE (267-3100), 575 Comm.
Ave., Kenmore Sq., features a full-service bar, dancing to live music, and a film show between sets. Call for more details.

WAG SITUATION (262-5328), 367 Boyiston St., Boston, presents jazz concerts every Sat. 9 p.m.-12 a.m., \$5. BYOB.

WALTER JO'S (427-8506 or -9130), 981 Tremont St.n South End. Dancing, no cover. WALTER'S (566-3469), 1700 Beacon St.,

WALTER'S (566-3469), 1700 Beacon St., Brookline, Jazz and show tunes nightly. WESTEM FRONT (492-7772), 343 Western Ave., Camb. Jazz and reggae, two dance floors. Every un.: reggae. Every Tues. and Wed.: Craig Starr Trico. April 23: The Atomics. April 24, 25: Magic and Reggae Stars.
WESTEMATE LOWING (563-2700), in the Westgate Mail. Every Mon.: Disco Joe Jazz. Wed.-Sun.: Metro, no cover. Tues.: under-20 night, Legacy, 8 p.m.-12 a.m., \$3.
WHO'S ON FIRST. 19 Yawkey Way, Boston: Live music.

music.
WILLOW, 699 Broadway, Somerville, Every
Mon: Trombone Madness. Tues. and Wed.:
Sequel. Thurs.: Corey Eisenberg and Doug
Webb. April 19, 20: Trombone Madenss. April
21, 23: Sequel. April 22: Corey Eisenberg and
Doug Webb. April 24: Meg Keliy Trio. April 25:
Doug Webb. April 24: Meg Keliy Trio. April 25:
Doug Webb's birthday party.
ZITU'S (227-6736), 60 Devonshire St., Boston.
Through May 21: Lesley Winter and Friends, 9
p.m.



PARTICIPATION

FRIDAY/24

CONTRAS at Harvard Town Hail, Harvard, 8 p.m. Call 456-3592 for details.

Call 456-3592 for details.

NEW ENGLAND FOUR FESTIVAL, Natick High
School, Natick; continuing through Sun., with
folk, square, and contra dancing, live music,
workshops, performances, ethnic foods, crafts,
singing, and exhibits. Call 235-6181. Charletinks
HWA YU TAI CHI (482-1325). Grand Master John
Chung LI performs the Hwa Yu Tai Chi form
Continued on page 38

CLUBS

1369 JAZZ CLUB

Mon . April 20 Tues . April 21 Wed . April 22

- ROSCOE'S -

Total Entertainment Complex

TED TAYLOR May 1, 2, 3 LAURA LEE April 24, 25, 26 rvations and c 427-4115

Re: ARTHUR SLICK and the Nice Girls

STOPPING SHOW stop **BRIEF VACATION Stop SEE** YOU SOON WITH NEW LINEUP stop WILL WRITE stop MUCH LOVE - J&K

Loaf 8

1236 Commonwealth Ave. Allston, Mass. Вововововов

Webb Brook Club

Webb Brook Road

lerica, Mass 667-1502

Thurs.-Sat., April 23-25

SLAP

Thursday Night
ALL DRINKS

1¢ 8-9:30

Thurs., April 30 - Sat., May 2

STRIDER'S

WRATH

Mon.-Wed., April 20-22 LOVELACE Thurs.-Sat., April 23-25

THE BEAGLES

1270 BOYLSTON ST OPEN WEDNESDAY NIGHTS

BOY'S LIFE PRIME **MOVERS**

THE TRADEMARKS THE ATOMICS 437-1257

ROUTE 140 . TAUNTON, MASS. 25 MIN. FROM BOSTON

BEER BLAST 8:30-10 PM

THE BUTCH McCARTHY BAND

Wed., April 22 BEER BLAST 8:30-10 PM

HANGING WOMAN CREEK

Thurs., April 23 **Drink Specials** DISARRAY Fri. April 24

THE HOMETOWN ROCKERS

> Sat., April 25 **SCHEMERS**

Eat, Drink & Enjoy Two past popular 16 mm movies

shown continuously every night while you eat and drink at your table \$2.99 Roast Beef Dinners

Play it Again



LIVE COMEDY

9:30 Laughing Stock 9:30 Chance Langton Two shows: 8:30 & 11 Comedy All-Stars
"Boston's Best Com

RESTAURANT - MOVIE BAR 1314 Commonwealth Avenue, Boston Free Function Room Available 232-4242

MOVIE INFORMATION 232-4546

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MARATHON DAY

THE BAND WALKER PATTY UNITAS HEALIN' OF THE

NATION COBBLE MOUNTAIN

THE SPOT FINDERS

STANLEY MATIS

JOHN COSTA THE MEDICINE BAND T. BLADE & THE FABULOUS ESQUIRES

Tel.: 277-0982 1648 Beacon St., Brookline Food, Drink and Music

Rigby's Blue, Green, Brown Reverse it! Kneel, Head Held High Eyes Open Wide A Dove Ecstacy!! Love. Copyright 1981 Map - Co. E. Rigby et Fils

JAZZ AT THE WILLOW

April 24 April 25

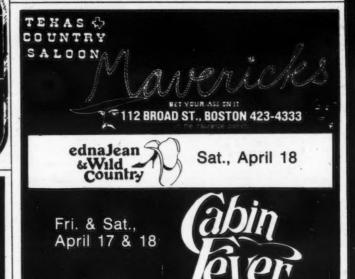


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2257 Mass. Ave., Cambridge **CAMBRIDGE AREA'S EXCLUSIVE REGGAE OUTLET**

Affiliates: NDJA, Zion Initation, RnB Experience, Rocker HiFl





Thurs.-Sat.,

May 7-9

Sat., April 18 3 Boston Bands: \$2 Admission SHANE CHAMPAGNE CITY THRILLS TAXI BOYS

> Sun., April 19 **Closed for Easter**

Wed. & Thurs., April 22 & 23
ALIVE N' PICKIN'

Fri., April 24 JON BUTCHER AXIS

Sat., April 25 **Boston's Hottest New** MCA Recording Artists: call for details! 925-2585

Every Wednesday is 2 for 1 night

Every Thursday **Jumbo Draft Beer Vodka Drink Specials** 75¢ All Night

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Thurs. April 23 THE ATOMICS Sat., April 24 & 25 THE REGGAE STARS Thurs., April 30 THE ATOMICS Frl. & Sat., May 1 & 2 HYPERTENSION

Sun., May 3 STREET BEAT PEACEFUL FLIGHT Thurs., May 14 CHRISTOPHER JONES Sat., May 15 & 16 LENKY ROY AND THE ETHIOPIAN

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> Sat., April 25 **NIGHT TRAIN**

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> Mon., April 20 THE ATOMICS THE SPECIMENS

Tues., April 21 THE VACUUM HEADS The Debut of SACRED COWS

> Wed., April 22 SLOW CHILDREN CCCP-TV

> > Thurs., April 23

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day and Saturday May 1 & 2
FACE-TO-FACE

Continued from page 36 every Sun. evening at 7 p.m., 25 Edinboro St.,

Chinatown.

FOLK DAMICING sponsored by the Folk Arts Center (962-7144). Regular programs Fri. 8:15-11 p.m. for beginners, and Thurs. at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission \$2.50, \$2 for students.

DAMICE FREE provides an alternative dencing space for those who are just not cut in the discomold, with all kinds of music, no smoking, and no alcohol, each Wed. at 7:30 p.m. at the Christ Church, 0 Garden St., Harvard Sq., Camb. (491-4195). Donations are usually requested at the door.

door.
INTERNATIONAL FOLK DANCE evenings can be enjoyed each Tues. at 8 p.m. at the Walker Building, Mariborough (481-8104). Tix \$1-\$2.
SCOTTEN COUNTRY BANCING takes place each Mon. at 8:15 at the Cambridge YWCA (491-

BITH SHORE FOLK DANCERS (631-7821), Cro bie St. Church, Salem. Wed. all year, 8 p.m. CHELSEA HOUSE FOLKLONE CENTER, INC. features dancing every Mon. evening, 7:30 p.m. ing starts 8:30. \$1.50.

Dancing starts 8:30, \$1.50. DANCE FRIDAY, a weekly multi-media event where you can dance barefoot any way you like in a smoke-and-alcohol free environment at the Joy of Movement Center, 23 Main St., Water-town Square, \$2; children under 12 with an adult free. Fri. 8:30-11:30 p.m.

BOSTON CHARAGES CATHERING. Cultural group for entertainment and humor; playing games to ex-plore, act out ideas, expressions. Free. Call 862-9015 for informa

NTERNATIONAL FOLK DANCING for senior citizens, every Mon., 2 p.m., at the Life Center, Rosary Academy, Watertown. No experience necessary. For more information, call 924-

COUNTRY DANCE SOCIETY (235-6181), Brimmer and May School, Middlesex Rd., Chestnut Hill. Tues., 7:45 p.m. Admission \$2.50. New

England squares and contras, live music; beginners and singles welcome.

COUNTRY DANCE SOCIETY (235-6181), 7 Temple St., Camb. Wed., 8:15 p.m. Admission \$2.50. English country and ritual dances, live-music; beginners and singles welcome.
LESBPAN AND GAY FOLK DANCING, weekends in

Camb. Call 661-7223 for specifics

PERFORMANCE

FRIDAY/24
"ROCK GARDEN AND OTHER DANCES." new works by Martha Armstrong Gray, performed by Dance Collective, 8 p.m. (also tomorrow at the same by Martha Armstrong Gray, performed by Dance Collective, 8 p.m. (also tomorrow at the same time and Sun. at 7 p.m.), in Elisworth Hall at Pine Manor College, 400 Heath St., Chestnut Hill, Call 893-0361 for information.

HAYES INTERPRETIVE REPERTORY DANCE THEATER PERforms its 100th performance, 8 p.m., at the Blackstone Community School, South End. Admission \$3-\$5, \$1 for the elderly. Call 825-8252

8252.
"STEPPING BEYOND." by the Boston College Dance Ensemble, 8 p.m. (also tomorrow at the same time), in Campion Auditorium on BC's campus. Call 232-0018 for ticket information. AREYTO. the Puerto Rican National Folkloric Ballet, performs its first New England engagement, 8 p.m., in BU's Hayden Hall, 685 Comm. Ave., Boston. Call 353-2923.

SATURDAY/25

"POLARTIES," performed by the Ariel Dancers and the Janus Players at the Cape Cod Com-munity College Main Theater, 8 p.m. Call 295-

BETH SOLL AND COMPANY, 8 p.m. (also tomorrow at 7:30), at the Blacksmith House, 56 Brattle St., Camb. Call 547-6789 for advance tickets.

ECTURES

NOTE: lectures are free, unless otherwise noted. SUNDAY/19

"WILL HUMAN MIGHTS BE A CASUALTY OF THE BEAGAN ADMINISTRATION?", 11 a.m., at the Ethical Society of Boston, 5 Comm. Ave., Boston. By Father Robert F. Drinan, former US

"CREATING A JUST SOCIETY." by John B former sheriff of Middlesex County, 11 a the Community Church of Boston, 602 Comm. Ave., Boston.

MONDAY/20

"SPAIN AFTER THE ATTEMPTED COUP." 2-4 p.m., at Harvard University, by Fernando Moran, senator, diplomat, and novelist from Spain. 1737 Cambridge St., room 2; call 495-3366 tuesday/21

and Dan Jones, 8:15 p.m., at the Blacksmith House, 56 Brattle St., Camb. Admission \$1. Call 547-6789

"INCEST: GLD SIN IN MIGGERN SETTING," the Sub-

"INCEST: OLD SIN IN MODERN SETTING." the subject of the Northeastern University Community Criminal Justice Forum, 7 p.m., at the university's EII Center, room 356, 360 Huntington Ave., Boston. Call 437-2192.
"LEARNING GENDER ROLE BENAVIOR." by Dr. Beatrice Whiting, professor at Harvard's Graduate School of Education, 4 p.m., in the Colloquium Room, Agassiz House, 10 Garden St., Radcliffe College, Camb. Call 495-8607.
"THE MIDDLE EAST AND THE AMERICAN ROLE THERE." 8 p.m., at the First Parish Church, Camb. Sponsored by the American Friends Service Committee (661-6130).

MEDNESCRAY/29

WEDNESDAY/22

WEDNESDAY/22
"SOUTH AFRICA TODAY." a panel discussion at the Boston YWCA, 140 Clarendon St., 5:30 p.m. Call 536-9096.
"RYCE BASINS AND SEAS." by Sidney Holt, an official of the international Union for the Conservation of Nature and an expert on marine mammals, 7 p.m., at Tufts University's Barnum Hall, Medford. Call 628-5000, ext. 727.

THURSDAY/23

"HUMAN RHATS IN LATIN AMENICA." by Brian Smith, assistant professor of political science, 6 p.m., at the Pan American Society of New England, 75A Newbury St., Boston. Admission \$3 for members, \$4 for non-members, \$2.50 for students. Call 266-2248.

"EN EL CENTERANIO DE JUAN NAMON JIMENEZ." lecture in Spanish by Francisco Lopez Estrada, professor at the University of Madrid, 8 p.m., in

Call 495-3366.
"THE MONITOR AND OTHER HISTORIC SH "THE MONITOR AND OTHER WISTORIC SHIPWRECK SITES," slide lecture by Dr. Harold E. Edgerton, institute professor emeritus at MIT, 2 p.m., at Rabb Lecture Hall, the Boston Public Library, Copley Sq. Call 536-5400, ext. 231. "BIARIES 1971-76," a colloquium by Ed Pin-cus, filmmaker, 7:30 p.m., at the Carpenter Center for the Visual Arts, room B-04. Call 495-

3251

"PASSION AND THE LANDSCAPE." by Lawrence Halprin, 5:30 p.m., at the Harvard Graduate School of Design, 48 Quincy St., Camb. Call

FRIDAY/24

FHUTHAY.Z4
"RHYTHM, MUSIC, AND DANCE IN DAVIES'S
PAINTINGS," by Elisabeth Sussman, curator of
the ICA, at the ICA, 955 Boyiston S., Boston,
12:15 p.m. Admission \$1.50 adults, 75 cents for students and the elderly, free for mem Call 266-5152.

SATURDAY/25 "MRS. ALCOTT REMEMBERS." a one-woman show by Joanne Koch Potee, 8 p.m., at the Cambridge YWCA. Call 491-6050.

ROLE MODELS AND MENTORS INT HE PROFESSIONAL LIVES OF WOMEN." 9:30 a.m. at Longfellow Hall, Harvard Graduate School of Education, 13 Appian Way, Camb. Call 492-

"THE UNITED STATES AND THE THIRD WORLD." a panel discussion at the JFK Library, Columbia Point, Dorchester, 1 p.m. Admission 75 cents, free for children under 16; call 929-4584.

"TENANTS RIGHTS AND THE HOUSING CRISIS." 11 a.m., at the Ethical Society of Boston, 5 Comm. Ave Roston Call 267-2049

SUNDAY/26

"PERSPECTIVE ON DEATH AND BYING." by Dora Kunz, president of the National Theosophical Society, 7 p.m., at 122 Bay State Rd., Boston. Donation \$2; call 266-0410. ONGOING

OBSENVATORY NIGHTS are held the third Thurs. of each month at Harvard's Center for Astrophysics, Phillips Aud., 60 Garden St., Camb. (495-7461). THE FORD HALL FORUM, Sun. evenings at 8 p. m. at Northeastern, 360 Huntington Ave., Boston

(437-2192).LECTURES AVAILABLE from Massasoit Community College's Speakers' Bureau. Call 588-9100, ext. 119, for information.



EVENTWORKS FESTIVAL, through April 26, preseven works restrivat, through April 26, presented by the Studio for interrelated Media, at Mass. College of Art, 364 Brookline Ave. and 20 Overland St., Boston. For information on specific events, call 731-2040.

FOLK-WAYS, a symposium, sponsored by the Old South Assn., the Bostonian Society, Paul Revere Memorial Assn., and Boston National Microsides Dark Presentation \$10.0 for sell-fill extended.

Historical Park. Registration \$10 for all five sessions, \$3 for each presentation, \$5 for related talk/walk. For information, call 482-

show exploring contradictory images of women, performed by the Underground Railway puppets and actors Fri. and Sat., April 24 and 25, 8 p.m., at Theater Works Space, 250 Stuart St., Boston. Admission \$3; call 661-

"AN EVENING OF ENTERTAINMENT FOR FEMIRIST MEN." sponsored by Proud Pansy Productions, April 23, 7:30 p.m., at Boston's Arlington Street Church. With gay singer and songwrite Eric Law and a showing a discussion of the film "Gender." Admission \$2-\$5; call 426-2020.

sented by the Concord Kiwanis Club to be the New England Kiwanis Trauma Center for Children at Tufts University, 8 p.m., April 25, at Sentry Insurance Center, Rte. 2. Donation \$5; call 369-6972.

Call 369-0972.

MISS BLACK AMERICA OF BOSTON PAGEANT, April 24 and 25. Finals Aprils 24 at the Boston YWCA. 140 Clarendon St. Coronation April 25 at the Berklee Performance Center, 136 Mass. Ave., Boston. For information, call 244-7719. SPRINGESS 1 31, a day-long program of music, fun, and games, at Curry College, 1071 Blue Hill Ave., Milton, April 26, 10 a.m.-5 p.m. Admission 33, free for children. Call 333-0500, ext. 263.

RARE-COIN EXHIBIT April 21-24, 10 a.m.-5 p.m., at Mays Explained Para-Coin Culturies. 99 Pages

at New England Rare Coin Galleries, 89 Devon-shire St., Boston. Call 227-8800 for details. EARTH WEEK at Mass. Audubon's Broadmoore

Sanctuary, S. Natic, April 22-25. For informa-tion, call 655-2296.

CAREER EXPOSITION, sponsored by the S. Middlesex area Chamber of Commerce, April 21 and 22, 10 a.m.-9 p.m. For information, call

NEW ENGLAND BACKGAMMON CLUB BENEFIT for

NEW ENGLAND BACKBAINMON CLUB BEREFIT for the BSO, April 24-26 at the Hyatt Regency, Camb. For information, call 563-5787. WHALE-WATCHING TRUPS from the New England Aquarium, April 25-May 25, every Sat. and Sun. Reservations required; call 742-8830 for

ottails.

PEACE CORPS ANIIVERDARY commemorated at the JFK Library, Columbia Pt., Dorchester, April 20-26, with slide shows by former Peace Corps volunteers, films for children, and art exhibits from host countries. Call 929-4584 for more in-



CLASSICAL

SUNDAY/19

ANDREW WENTZEL, bass baritone, presents a recital at the Pleasant Street Congregational Church of Arlington, 75 Pleasant St., 3:30 p.m. For further information, call 643-0553.

TUESDAY/21

ASTERS RECITAL, 8:30 p.m., at New England Conservatory's Williams Hail.

WEDNESDAY/22

HANDEL & HAYDN's fourth annual Bach concert, 8 p.m., at Symphony Hall, with "The Magnificat" and the "Ascension Oratorio." Call 266-3605 for ticket information.

HAYDW'S "MASS IN TIME OF WAR." and other or-gan and vocal works, 8:30 p.m., at Methuen Memorial Music Hall, Rte. 28, Methuen. Tickets

LONGY EARLY MUSIC SERIES' final concert of the season, "Classical Music on Original Instru-ments," 8 p.m., at 1 Follen St., Camb. For in-formation, call 876-0956.

THURSDAY/23

CHARLES RIVER CHAMBER PLAYERS present a free concert, noon, in the Posner Lounge. Presented by the Tufts Medical Center Concert Cokm-

MS'S "EIN DEUTCHES REQUIEM," presented by the combined choruses of the Harvard Glee Club, the Radliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum, with the Harvard Radcliffe Orchestra, 8:30 n.m. (also tom

Radcliffe Orchestra, 8:30 p.m. (also tomorrow at the same time), in Sanders Theater, Camb. Tickets \$3-\$7, available by calling 595-5730.

850, directed by Seiji Ozawa, in concert, 2 p.m. (also tomorrow at 8 p.m.), in a program including Mozart's Symphony No. 28 and Mahler's Symphony No. 6. For ticket information, call 266-1492.

MOZARTS "THE MABIC FIUTE." 8 p.m. (also tomorrow and Sunday at the same time), at the same time).

morrow and Sunday at the same time), at Lehman Hall, Harvard University. Call 498-2143 for ticket information.

"SPRING VOICES." music from the Italian and English Renaissance on original instruments and in full costume, presented by the Waterfield Consort, 8 p.m., at the Gallery Nature and Temptation, 40 St. Stephen St., Boston. Call 247-1719 for details.

BEACON CHAMBER SOLDISTS present a concert including works by Beethoven, Dohnanyi, and Dvorak, 8 p.m., at the All Newton Music School, 321 Chestnut St., W. Newton, Call 527-4553 for

SATURDAY/25

HAMPSHIRE COLLEGE CHOIR at First Church Congregational, 11 Garden St., Camb. Free.
NEW HAMPSHIRE YOUTH ORCHESTRA, 8 p.m., in
Spaulding Auditorium, Hopkins Center, Dartmouth College, Hanover, NH. Call 646-2422 for

TUFTS UNIVERSITY CHORALE presents a festival concert of music for chorus and brass, 8 p.m., at Cohen Auditorium, Talbot Ave., Medford. Free; call 628-5000, ext. 282.

TASHI presents a chamber-music concert at Jordan Hall, Boston, 8 p.m., as part of BU's Celebrity Series. Call 536-2412 for details.

CONCERT OF CONTEMPORARY AND CLASSICAL ARMENIAN MUSIC, 8 p.m., at the Armenian Cultural and Educational Center, 47 Nichols Ave., Watertown. Call 926-6067 for ticket infor-

SPECTRUM SINGERS in concert, 8 p.m., at Har-vard University's Dunster House, Camb. BOSTON ARCHDIOESAN CHOIR SCHOOL (Boston Boy

Choir) presents its 18th annual spring benefit concert, 3:30 p.m., at St. Paul Church, Bow and Arrow Sts., Camb. Reserved seats only; call 868-8658 for ticket information.

OSTON CHAMBER SOLDISTS in concert, 4 p.m. at Suffolk University Theater. Tickets \$3: call 542-3200

AICHAEL ROGERS, prize-winning American pian ist, in concert at Harvard University's Palne Hall, 2 p.m. Presentec by the Boston Chapter of the American-Scandinavian Foundation and the Harvard University scandinavian Program. Call 237-5446 for specifics.

23/-9440 for specifics.

NEWTON'SYMPHONY ORCHESTRA presents an allBeethoven program, 8 p.m., at the Meadowbrook Junior High School, Meadowbrook
Rd., Newton. Call 965-2555 for ticket informa-

POP. ETC.

THE BOYS OF THE LOUGH, 8 p.m., in Paine Hall at Harvard University. Unreserved seating \$6; call 491-2812 for ticket information.

MONDAY/20

"JAZZ INTERLUDES." a jazz concert by the Hakim Shariff Quartet, 4 p.m., at the First Parish Church, Concord. Donation \$3 (\$1 for sh

THURSDAY/23

OVICH. Russian-Jewish tenor, is MISHA ALEXAN presented in a benefit concert of Russian songs, operatic arias, Yiddish and Israeli folk and cantorial masterpieces, 8 p.m., at Sinai, 50 Charles St., Coolidge Corner, Temple Sinai, 50 Charles St., Coolidge Boston. Call 566-4042 for ticket inform

FRIDAY/24 E FOLK FESTIVAL, 8:30 p.m., prename anne. FULA PESTIVAL, 8:30 p.m., pre-sented by the Hampshire Folk Music Society (also tomorrow and Sun. at the same time). At Hampshire College, Amherst. For information, call 549-4600, ext. 215.

Call 549-4000, ext. 215.

JAMIE BAUM QUINTET presents original jazz compositions, 8:30 p.m., at Studio Red Top Theater, 367 Boylston St., Boston, as part of a

series of jazz women in concert. For more information, call 262-5328.

"VARIATIONS." a concert to benefit the People's

"VARIATIONS." a concert to benefit the People's Anti-War Mobilization, featuring Cono Sur, Sweatpea, and more. At the Arlington Street Church, 355 Boylston St., 1176 for more information.

SATURDAY/25 PAT METHENY, 8 p.m., at the Paramount Theater in Springfield. Tickets \$7.50 and \$8.50; call

NEWCOMP, New England Computer Music Assn., presents a concert of computer music, 7:30 and 9:30 p.m., in the Village Street Thea-SUNDAY/26

IELLE, 8 p.m., at Sanders Theater, Camb Call 547-6091 for ticket inform

Call 547-6091 for ticket information.

80STON JAZZ SOCIETY presents its third annual Roy Haynes Scholarship Concert, 3 p.m., in Berklee Performance Center, Mass. Avé., Boston. Call 749-7408 for ticket information.

"SEASONS OF THE MEART," presented by Northern Harmony, an 18-member choral group, 7 p.m., at the Cathedral Church of St. Paul, 138 Tremont St., Boston. Donation \$4; call 665-2747. call 665-2747

ENDS OF GREAT BLACK MUSIC, at the Loft, 164 Lincoln St., Boston, Every Thurs., strictly rockers hi-fi session, and guest artists, starting at 9

NOTE: please consult the classified ads in our Lifestyle section to discover the myflad educa-tional experiences available in the Hub. BOSTON CAMERA CLUB meets each week at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Call for in-

NAL SERVICE for victims of the Holocaust,

the Aremian genocide, and the Cambodian genocide, April 24, 11 a.m., at the State House, House of Representatives Chamber.

PREGNANCY FAIR, April 25, 10 a.m.-5 p.m., at the Strand Theater, 543 Columbia Rd., Dor-chester. Films, booths, workshops, etc. Call 287-8000 for more information.

287-8000 for more information.

WORK WITH BATTERED WOMEN as as volunteer at
Transition House. Training sessions April 25
and 26; call 492-0536 to register.

MASS. ARCHAEOLOGICAL SOCIETY holds its semi-

annual meeting April 25, 10:30 a.m., at the 1704 Restaurant and Motel 6 in Greenfield. The public is invited. For information, call 222-BOSTOM ALLIANCE AGAINST REGISTRATION AND

THE DRAFT holds a meeting April 24, 7:30 p.m. (potluck supper at 6:30), with Mike Morgan, South African military resister speaking on apartheid and the draft. Admission \$1.50. At

595 Mass. Ave., third floor.

ALLIANCE TO SAVE LEGAL SERVICES holds a city-wide rally April 22, noon, in the JFK Federal Of-

WOMEN HAS DESCRIBED BY A POOR AT MAN HE STATUS OF WOMEN has openings for Cambridge resident to become members. For information and applications, call 498-9014.

MASS. FOSTER PARENTS ASSOCIATION helps foster parents, as well as children. To join, or to con-tribute to the organization, call 889-2952, or write MFPA, c/o Ron Tango, 252 Revere Beach Parkway, Chelsea 02150 INTRODUCTORY, an open dis

ing among women every Wed., 8 p.m., at the Cambridge Women's Center, 46 Pleasant St., Camb. Call 354-8807 for more information.

BOSTON WOMEN'S RUGBY looking for players at all levefs. Contact Cat at 894-9430. MUSEUM OF OUR NATIONAL HERITAGE needs volunteers for its reception desk. Must commit to four hours one day a week. To apply, call

CONCERNED UNITED BIRTHPARENTS (491-8556), a support group for people who have lost a child to adoption, meets the fourth Sun. of each month at 2 p.m. at the Paulist Center, 5 Park

St., Boston, in the third-floor library.

BEDFORD HOUSE (275-7500, ext.560), 200

Springs Rd., Bedford, helps veterans of the armed services who are having substance-

NEW COMMUNITY PROJECTS (783-3060) encour

ages the concept of group living. Meets first Sun. of each month, 5 p.m., at Boston Food Coop., 449 Cambridge St., Allston. Support Groups FOR SINGLE PARENTS, open to single parents of children under 18 in the Newton/Brookline/Wellesley and Malden areas. Call the Jewish family and Children's Service, 235-

CAN SCANDINAVIAN STUDENT EXCHANGE seeks host families for 12 Scandinavian ex-change students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles Hamilton, 274 Clarendon St., boston 02116, or call 536-3292

can 390-393.

CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health servies, advocacy, teaching, tutoring, and more. Also career counseling. \$25 fee for

counseling.

MINDLESEX COUNTY JAIL needs volunteers to conduct educational and recreational programs for inmates awaiting trial. Short term programs on a topic of your choice. Call Pam at 494-4400

DAME FOSTER HOMES, 14 Beacon St., Room 306, Boston, is seeking people interested in becoming foster parents. Call 723-3420 day or night. Indiana Call Foster Description (367-2635), 25 Beacon St., Boston. Call for the confidential blan in progradion until 781-2625. free, confidential hlep in upgrading unfair dis-

charges.
MENTAL PATIENTS LIBERATION FRONT (266-4846), 230 Boylston St., Boston, room 204.
Weekly Sun. night meetings at 6 p.m.
NASS. ASSOCIATION FOR THE BLIND (738-5110)
needs volunteers to help blind male adults with

recreational activities: volunteers interested in

learning Braille also needed.

CEASE (Coalition To End Animal Suffering in Experiments) is an all-volunteer organization

(825-6700). MASS. SOCIETY FOR THE PREVENTION OF CRUELTY ANIMALS is looking for people to adopt dogs and cats. Call 522-5505, ext. 151.

CAMBRIDGE COMMUNITY CHORUS rehearsals every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105).

BOSTON SCRABBLE PLAYERS CLUB meets each

BOSTON SCRABBLE PLAYERS CLUB meets each Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Aliston. Prizes, refreshments. Admission \$1:50.

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603), 27 Beach St., third floor, Boston. Open Satm for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

ATION CENTER FOR INDIVIDUALS WITH DIS-ABILITIES (727-5540), voice, or 727-5236), 20 Providence St., room 329, Boston.

NEWTON AREA CETA is looking for contributions for a book which will deal with the thoughts, feelings, and attitudes of disabled individuals in their struggle to be accepted as functioning members of society. Contact Lynn McKenna or Dianne Quigley at 964-4800.

NEARTS TOURNAMENT every month at the Bos-

HEARTS TOURNAMENT every month at the Boston Chess Club, 1223 Beacon St., Brookline (277-9893). Write to 36 Farrwood Dr., Bradford 01830, for information.

THEATER FUND DRIVE seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174. VOLUNTARY ACTION CENTER has listings of more than 500 agencies requesting volunteers. Call 482-8370 for info.

AGASSIZ MUSEUM SHOP needs volunteers. Call 495-2341

495-2341.

JEWISH FAMILY AND CHILDREN'S SERVICE is looking for volunteers to be friendly visitors to elderly people. Contact Nancy Bloom at 227-6641.

Volunteers are needed to help Russian immigrants adjust to America. Call 566-5116.

FRIENDS MEETING AT CAMBRIDGE (876-6883), 5

Longfellow Park, Camb. Provides accurate information and a chance to talk over important issues renariding draft registration. Session.

issues regarding draft registration. Session meets Mon. 7:30 p.m., Tues. 3:30 and 7:30

CITIZENS INFORMATION CENTER provides information on native American, energy, economic, and social issues. Mon.-Fri., 10-4, 59 Temple Pl., suite 444. Call 426-9286.

THE SALVATION ARMY will help needy families purchase holiday food and other necessities. Call 542-5420 for registration locations.

JEWISH FAMILY AND CHILDREN'S SERVICE (227-6611), Boston. A discussion group for "Parenting an Adolescent" is forming; call 235-8997

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POETRY READING BENEFIT FOR THE BOSTON 18 with Denise Levertov, Karen Lindsey, Brenda Walcott, and Susan Wilkins, 7:30 p.m., at the Old Cambridge Baptist Church, 1151 Mass. Ave., Camb. Tickets \$3. Call 491-4694.

TOMAS TRANSTROMER reads from his works 4:30 p.m., in the Cinema, Hilles Library, Radcliffe College, Camb. For information, call 495-2454 WEDNESDAY/22

SAMUEL L. ALBERT and ALAN ALBERT read from their work, 7:30 p.m., at the Coolidge Corner branch of the Brookline Public Library, 31 Pleasant St., Brookline. Call 277-0579

THE BOSTON READING SERIES presents Fanny owe and Ann Kim, 8:30 p.m., at 909 Boy

St., Boston. "INVENTING OURSELVES: AMERICAN WOMEN WRITERS OF THE SHORT STORY, a panel discussion by Mary Helen Washington, Heather McClave, and Barbara Haber, 7:30 p.m., at the Cronkhite Graduate Center Living Room, 6 Ash St., Camb. For information, call 495-8607.

THURSDAY/23

MARGE PIERCY and KAREN LINDSAY present an MARKE PLENCY and KAREN LINDSAY present an evening of poetry in a benefit for the Women's Community Health Center, 7:30 p.m., at the Old West Church, 131 Cambridge St., Boston. Admission \$4; call 547-2302.

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hours a day.

CENTRAL SQUARE WRITERS' GROUP meets each

Mon. at 7 p.m. at the Central Square Library, 45 Cambridge (498-9081). Free.

Pearl St., Cambridge (490-500-), CALAMUS POETS present open readi Boston, 565 Boylston St., top floor. Free.

AMERICAN FICTION DISCUSSION BROUP meets alternate Thurs. at 7 p.m. at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). Free.

ART ARK (625-9090), 40 Holland St., Somerville, sponsors a poetry reading each Wed. at 8 p.m. Admission \$1.50.

GOYLE magazine holds a poetry workshop every week, free, in the Harvard Sq. area. Write to: Workshop, 117 Pembroke St., Boeton

HAM PUBLIC LIBRARY, 49 Lexi Framingham. Readings every Sun. 2:30 p.m. FICTION-WRITERS GROUP for the professionally ets every two weeks to read work Must be 28 years or older; must have four pages minimum per meeting; must attend regularly. Free. Call 812-9015 for information.

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GROLLER POETRY PRIZE is now accepting submissions. For further information, send SASE to Craller Boyk Shop. 8. Phymntos 11. Camb Grotier Book Shop, 6 Plympton St., Camb.



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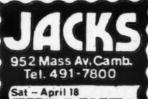
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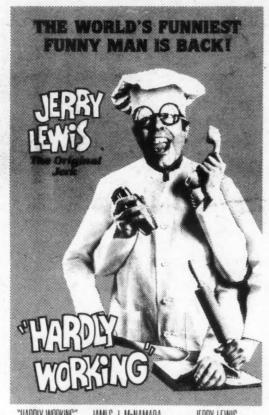
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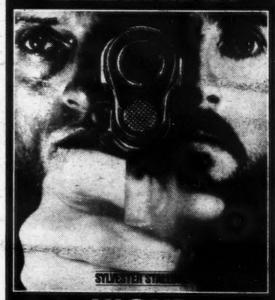
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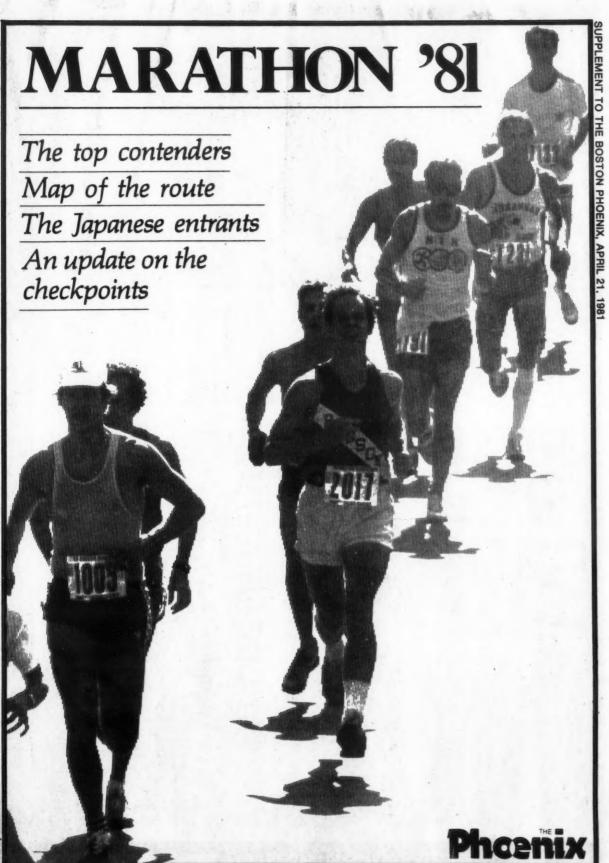
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Who's hot, who's not

The lowdown on likely leaders of the pack

by Jeff Wagenheim

here are favorites and there are favorites. Seventy-three-year-old Johnny Kelley will not win this, his 50th, Boston Marathon unless an awful lot of runners take a wrong turn in Newton. However, Kelley is certain to sway the attention of those whom he passes as he trots through Kenmore Square, a mile from the finish. Quite a few spectators traditionally remain at

their posts at the side of the course until they've seen Kelley go past, which these years happens a little more than an hour after the first runners go by. Kelley, twice the Marathon's winner

Kelley, twice the Marathon's winner (in 1935 and 1945) and seven times the runner-up, will be just one of the favorites who'll draw cheers from the million or so standing shoulder-to-shoulder along the road from Hopkinton to Boston

this Patriots' Day. Most of the other favorites among this year's 6500 official entrants will be the elite, the few men and women who are expected to run fastest.

For the past three years, Bill Rodgers has run fastest of anyone in Boston. Besides winning Boston three times straight, he has garnered four consecutive New York City Marathon wins, a string which was broken last year. Rodgers's 2:09.27 finish here two years ago was not only a Boston Marathon record, but an American record as well. His credentials are numerous and impressive, and Rodgers is now, at 33, in the prime of his running career. He must certainly be the favorite to wear the Boston Athletic Association wreath again this year, right?

"No," Rodgers says bluntly. Although

"No," Rodgers says bluntly. Although he's only seen most runners from the vantage point of an over-the-shoulder glance, Rodgers thinks he's seen enough of one runner to call him the one to beat. "I'd say Seko is the favorite for the race," Rodgers says.

Toshihiko Seko, 24, has taken control of his home race, the Fukuoka (Japan) Invitational Marathon, much as Rodgers has been dominant in Boston, having won it for the past three years. "Even though I beat him two years ago," Rodgers says (Seko finished second in the '79 Boston Marathon), "he has run the fastest ever at Fukuoka. On that basis, I've got to say he's got most of the cards leaning his way." Rodgers also figures that another Japanese runner, Hideka Kita, who recently won the Tokyo Marathon in 2:10.05, will be among the first to reach the Pru. (See the accompanying story on Japanese runners.)

Three Americans and a Briton come next among Rodgers's choices. You may remember the first of them, Californian Kirk Pfeffer, as the runner who shadowed Rodgers for a good portion of last year's race before sagging in Newton and dropping out. He's coming off a poor showing in the Olympic Trials in Buffalo, but his 2:10.29 finish at Fukuoka (which was the best time for an American, and the seventh-best time overall) makes Pfeffer a man to watch.

The other two Americans whom Rodgers favors have to be considered long shots to win. Both Craig Virgin and Greg Meyer are top-notch distance runners, but neither has raced in more than two marathons. Meyer, the American record holder in the 10-, 15-, and 25-kilometer road race, has won both marathons in which he has competed: the Shamrock, in Virginia Beach, Virginia, and the Detroit Free Press International, which he ran in 2:13.07. Two-for-two may be impressive, but this Holliston (Massachusetts) resident hasn't truly been tested until he's run Boston.

Virgin is an even less likely candidate for the wreath. He was, in Bill Rodgers's words, "blown away" at Fukuoka, and though he won the only other marathon he's run in, neither his time nor his competition there were impressive. Still, Rodgers sees Virgin, the American record holder for 10,000 meters, and last year's winner of the Falmouth Road Race, as a serious threat. "He's in great shape, he's two years older, and he's smarter," says Rodgers. "He will not be a pushover."

Also among Rodgers's first line of contenders is Great Britain's Steve Kenyon, who placed third in the New York City Marathon two years ago, and ran Tokyo this year in 2:12.34, which placed him sixth to Kita. "I wouldn't be surprised if he finishes near the front," Rodgers says.

The list of secondary favorites is perhaps more intriguing, certainly more telling. Kyle Heffner, for example, comes to Boston with a better qualifying time than



Johnny A. Kelley, winning the 1938 Medford Marathon



Bill Rodgers, breaking on through in 1980

THE BOSTON PHOENIX, SECTION FOUR, MARATHON, APRIL 21

any runner except Seko, Pfeffer, and Rodgers himself. But Rodgers doesn't think the Colorado native has a strong chance of winning. Heffner's 2:10.55 third-place finish at the Olympic Trials, Rodgers points out, is his only impressive run to date. "It's consistency that counts," says Rodgers, "not one-shot races. I'd rank him one notch below the top runners.

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The same goes for Dave Smith, whose qualifying time places him right behind Heffner. "I wouldn't put money on him," Rodgers says. "Nike (the Nike/Oregon Track Club Marathon, where Smith ran his qualifying time of 2:11.09) is a nicely set-up race, not a dogfight like Boston. Nike is always a fast race.'

Filling out the list of contenders in the men's field are John Lodwick, of Dallas,

who was third in the Houston Marathon in 2:13.00; Garry Bjorkland, who won the Grandma's Marathon, in his home state of Minnesota, in a record 2:10.20; and Wellesley's Randy Thomas, whose 2:13.39 earned him fourth place in the Olympic Trials.

One runner who'll draw a low number (because of his qualifying time) but who probably will not be a top contender is Ron Tabb, from Eugene, Oregon. His 2:12.35 finish in last year's Boston Marathon was good enough for third place, but that was before he had surgery. 'He's definitely not a contender,' Rodgers says. "There are too many real good runners for someone coming off surgery to be competitive. He will not be in the top 10 runners."

Continued on page 4

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Rodgers crowned, 1980

Who's

Continued from page 3

With 78 runners in the field whose qualifying times were under 2:20, there are bound to be surprises from dark horses who will finish ahead of a few — maybe all — of the favorites listed here. One of these may be Australian Dave

Chettle, who Rodgers calls a "hot-andcold" runner. "If he's cold he won't even be there" (among the leaders), Rodgers says. "But if he's on, he can win it." Doubtless others in the sub-2:20 crowd are capable of the same.

In the women's competition, it's the absence of one runner that will make it a race. Had Grete Waitz signed up to run Boston, the others, including America's



Craig Virgin: "not a pushover"

record-holder, Patti Lyons Catalano, would be racing for second place. Consider this: when Catalano set her national record (2:29.34) at last year's New York City Marathon, she crossed the finish line nearly four minutes behind Waitz (2:25.42).

Without Waitz, the women's marathon comes down to a tight struggle among probably three, maybe five, runners. The three women expected to battle it out are Joan Benoit, Boston's winner two years ago; Jacqueline Gareau, who set a course record in winning last year's race; and, of course, Catalano.

Benoit, from Maine, missed last year's Boston Marathon because an operation interrupted her training, but she recovered well enough to take the second-

Continued on page 14

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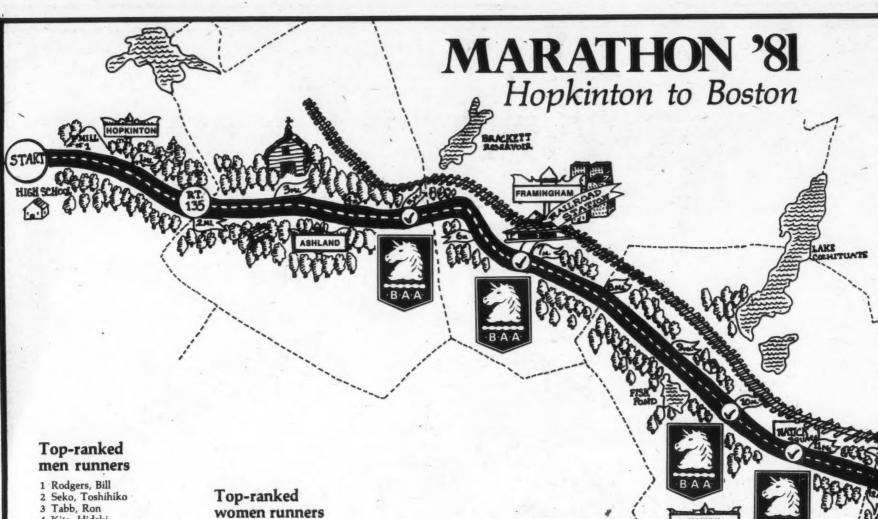
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Kita, Hideki Bjorklund, Garry B.

Pfeffer, Kirk Robert

7 Heffner, Kyle

Floto, Steve C.

9 Hodge, Robert J. 10 Smith, Dave M.

11 Kortelainen, Jonni 12 Kenny, Louis

Kenyon, Stephen

14 Sheehan, Edward F.

15 Lodwick, John 16 Toivola, Jukka

Meyer, Gregory A.

18 Cusack, Neil

19 Thomas, Randy

20 Mendoza, Edward E.

21 Bobes, Bernard

22 Chettle, David J.

23 Saeger, Walter W. Jr.

East, Malcolm A.

Virgin, Craig S.

Stewart, Christopher R. 27 Patterson, Dave

28 Friedman, Paul H.

29 Ortiz, Roberto O.

30 Atkins, Herman

31 Wallace, Robert N. 32 Matsuo, Masao

33 Clark, Michael

34 Brown, Barry 35 Coleby, Max

36 Vitale, John

Klecker, Barney J.

38 Smead, Chuck

39 Maxwell, Brian

40 Kurtis, Douglas T. 41 Penn, Stuart S.

42 Holland, Robin A.

43 Dyon, Mike 44 Sax, Joseph A.

45 Palmer, Andrew C.

Molnar, Steve H.

47 Condori, Ricardo

Sayre, Richard E.

49 Lloyd, Andrew 50 Kelley, John A.

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W3 Benoit, Joan W4 Binder, Laurie W5 Moller, Lorraine W6 Conz, Nancy A. W7 Bernhard, Toni

W1 Gareau, Jacqueline

W2 Catalano, Patti M.

W8 Roe, Allison W9 Staudt, Linda

W10 Sweigart, Kiki W11 Sappl, Edith W12 Grottenberg, Sissel Sofie

W13 Wipf, Jane C.

W14 Guerin, Beth C.

W15 Yerkes, Jan. L. W16 Arenz, Jan

W17 Chodnicki, Jean C.

W18 Silsby, Shirley Akiko W19 Dierdorff, Lorrie J.

W20 Vajdos, Vanessa E. W21 Burge, Donna J.

W22 Dewald, Laura L.

W23 Petersen, Sue J.

W24 Schott, Margaret E.

W31 Cook, Carol L. W32 Longstaff, Rosemary

Anne

W33 Krenn, Sue C. W34 Krenn, Sue C. W35 Isphording, Julie

W36 Myers, Caroll A.

W37 Bowdy, Kelly Lee

W38 Heiskanen, Ulla

W39 Horns, Janis K.

W40 Tennyson-Podgajny,

Marjorie L.
W41 Mendonga, Eleonora C.
W42 Froehlich, Deborah L.
W43 Ray, Andrea M.

W44 Henderson, Susan L

W45 Madeira, Fordie S. W46 Schiavone, Anne M.

W47 Israel, Diane J.

W48 Kerr, Jean T.

W49 Hollmann, Lena M. W50 Sasaki, Nanae

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Top-ranked masters runners (men 40 and older)

T1 Lorenz, Herb

T2 Muhrcke, Gary A.

T3 Sponsel, Peter T4 Swan, Raymond Earle T5 Hall, Bill C.

T6 Burgasser, Joseph M. T7 Epstein, Sol T8 Sabino, Mike M.

T9 Rouiller, Roger

T10 Jeffers, Peter M.

T11 Foulk, Bill B.

T12 Guevara, Ruben Prieto T13 Harris, Brian G.

T14 Jenkins, Robert E.
T15 Hoss, William F. Jr.
T16 Stevens, Ray A. Jr.
T17 Ratelle, Alex E.
T18 Hipp, Dick

T19 Shaffer, Skip S.

T20 Schmidt, Jerry E.

T21 Tuomainen, Óiva

T22 Peelle, David M. T23 Clark, Jeremy C.

T24 Doyle, Arthur M. T25 Jamborsky, Richard J.

T26 Best, Fred W.

T27 Stabler, Edward P.

T28 Kruck, Jim J. T29 Gottshall, Richard T.

T30 Streeby, James A.
T31 Baylis, Tony
T32 Gassmann, Joseph
T33 Trudgeon, Robert G.

T34 Hyser, Ben L.

T35 Simpson, Dickie

T36 Mattson, Dale T. T37 Pearce, David F

T38 Cheuvront, Jeffre T39 Martin, Dkon S.

T40 Fodor, Josef T41 Mueller, Kenneth E. T42 Steptoe, Bobby T43 Price, Hugh A. T44 Hartmann, Hans G.

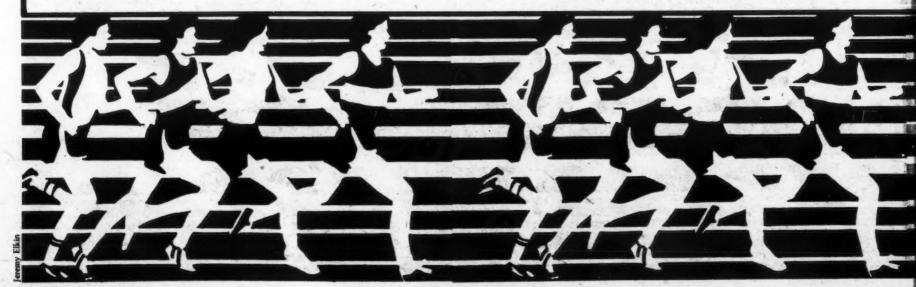
T45 Murphy, Robert M.

T46 Williams, Melvin H.

T47 Beer, Colin G.

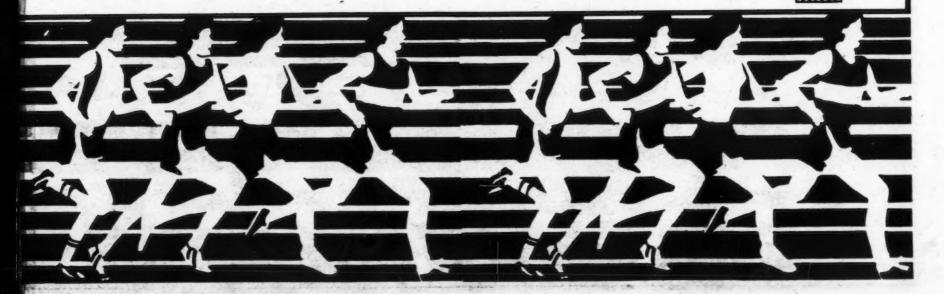
T48 Ohlrich, Warren H.

T49 Daws, Ron T50 Glauser, Merl D. Continued on page 18





Official checkpoint



Jumping right in

How the BAA is combating this most unsportsmanlike of sports

by Geoffrey Rowan

o keep people from entering the Boston Marathon unofficially and to ensure that competitors won't be injured by surging crowds, bicyclists, roller skaters, or political activists would probably take a 26-mile line of National Guardsmen standing in front of a 10-foot-tall fence.

As you might imagine, the Boston Athletic Association, coordinator of the race, is not interested in seeing this scenario realized. As unlikely as it is that the National Guard will ever be called out on Marathon duty, it is equally unlikely that as things stand Marathon officials will be able to prevent all unofficial entries and all crowd interference with runners. This much they

In fact, BAA officials will probably be satisfied if they're not accused of giving the trophies to the wrong persons and if none of the competitors suffers a serious injury. To these ends, they intend to follow pretty much the same procedures as they have in the past

"You always have to worry about it," says race director Will Cloney of people who jump in along the route. "It's an amateur sports event, and I hope the people competing are amateur sportsmen and sportswomen. But there's no way in the world you can possibly prevent all cheat-

Rosie Ruiz's highly publicized finish in the 1980 Boston Marathan is of course the immediate occasion for concern. Ruiz was stripped of the women's firstplace award after officials claimed she did not run the entire race. She still pleads innocent to the charge.

Serious jumpers-in trying to cheat their way to running recognition usually look for a spot between the five- and 10-mile marks to enter the race. In that stretch of the course the pack is still thick enough to allow an

inconspicuous entry, and the official runners are already somewhat worn.

"The runners are good about reporting it," according to Cloney. "Each race we get maybe six, eight, 10 reports of somebody jumping in. It's the same in every major road race.

This year, however, anyone who jumps in between Boston's five- and 10-mile marks already will have missed one of the official checkpoints. The BAA has made the formerly unofficial checkpoints at the five, 10, 15, and 20-mile marks official this year, bringing the total to 10. At an official checkpoint each runner's number and time is - or should be - recorded and transmitted by radio to the control center. Particular attention is given to the men's, women's, and masters' (older runners') leaders. In addition, the BAA plans to station video-tape equipment at undis-

closed locations along the route. But the new checkpoints and



Rosie's garland: only temporary

video-taping will not prevent the determined from jumping in and perhaps getting away with it, Cloney acknowledges. "There's no way in the world you can segregate the field in the first 10

miles," he insists. "They'll be coming past there like armies.

By contrast, New York City Marathon officials seem pretty sure of themselves. Joe Kleinerman, who processes the more than 100,000 applications yearly for the New York Marathon and who ran in 25 Boston Marathons in his younger days, explains that the New York race is easier to manage because the New York course falls within one police jurisdiction rather than being laid out, like the Boston path, in a long, straight line through many communities. In addition, he says, "New York has checkpoints every mile, but Boston is a traditional race with its traditional checkpoints.

Cloney agrees that because the Boston race runs through several police jurisdictions there is added confusion, "but it's still a pointto-point race. If I was in on the beginning of it I would certainly have a loop, but we'll never change this - except maybe a couple of hundred yards here or

New York's race, with nearly three times as many entries as Boston's, is also considered a much better organized race by many runners, including Bill Rodgers. "They have a huge budget and are much more tightly controlled," Rodgers comments.

As for Boston, "I don't think they can do much to stop unofficial entries," he says. "The BAA should keep in touch with the top competitors in each class: male, female, masters. The people at the checkpoints should pay particular attention to the top people.

Rodgers approves of the new video-taping procedures, but he has no particularly original suggestions for cleaning up race security other than that "the BAA should have an experienced runner at the stand when the awards are presented to make sure they know who they're giving them to.

The BAA is not implementing that suggestion as part of the official procedure this year, but it is bringing in women officials at each checkpoint. The women's officiating crew will be headed by top women's track-and-field officials Gloria Ratti, Bev

Whitney, and Mae Ellis.
Scott McFetridge, secretary of the Massachusetts Track and Field Officials Association (of which the women officials are not members), says that women have kept track of female runners unofficially in the past but that this year for the first time they will do so on an official basis.

McFetridge doesn't have any concrete suggestions for foiling Continued on page 12



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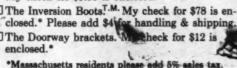
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Japanese runners

Is the Rising Sun in the ascendancy?

by Katy Williams

hat no Olympic Marathon winner has ever won the Boston Marathon becomes a commonplace at this time each year. If tradition holds, the race is wide open for both Bill Rodgers and Toshihiko Seko, neither of whom participated in, much less won, the Olympic Marathon last summer.

The Rodgers vs. Seko duel can easily be blown out of proportion. It is, of course, American road racing vs. Japanese road racing, but some fun-seekers will understand the race to be General Motors vs. Toyota, RCA vs. Sony, forks vs. chopsticks.

For Rodgers, the home-town favorite and already a four-time winner, the Boston Marathon is an April ritual. It is the race that propelled him to the top of running rosters when, in 1975, as a graduate student collecting food stamps, he first won, in American-record time.

For Seko, and for his country's fourth-best marathoner, Hideki Kita, running the Boston Marathon offers the chance to beat Bill Rodgers in his own back yard. Seko's winning the Boston Marathon would be an interna-tional sensation to rival, say, a Japanese sumo wrestler's coming over here to defeat Boston's own wrestling great, Bruno Sammartino, in the Garden.

In the course of the Boston Marathon's markedly international history, Japanese runners have figured at least as prominently as any other foreign group. Since the war years, when the Marathon started attracting foreign runners en masse (more than 30 countries were represented in 1980), Japan has claimed the laurel wreath six times (only Finland has had more winners - seven). Although Japan's most recent winner at Boston was in 1969, its runners were most awesome in '65 and '66, when they swept five of the top six places, and then the top four.

This may well be another year for the Japanese. Rodgers him-self has said that he's going for the win but that he'll be pleased with a time that lands him in the top three. He expects his most formidable challengers to be Seko and Kita, neither of whom is widely known in this country.

Aside from Isao Aoki (the leading money winner on the Asian professional golf tour the last three years), Sadaharu Oh (baseball's all-time home-run king), and the men's gymnastics and women's volleyball teams, Japanese athletes haven't exactly taken the world sports scene by storm. In fact, Japanese boxers have had better luck climbing the world flyweight rankings than their marathoning countrymen have had just getting recognition. Far more attention has been given in the American running magazines to other foreign runners: Finland's Lasse Viren, East Germany's Waldemar Cierpinski, Norway's Grete Waitz.

But the Japanese happen to hold three of the five best marathon times for 1980: Seko (2:09.45), Takeshi Soh (2:09.49), and Kunimitsu Itoh (2:10.05) swept the prestigious Fukuoka (Japan) Marathon last December, and their times fall in behind Gerard Nijboer's 2:09.01 in Holland, and Alberto Salazar's 2:09.41 New York win.

The all-time Japanese best belongs to Shigero Soh, 27, twin of Takeshi Soh. Charlie Rodgers, Bill's older brother and a fine source for running trivia, considers Shigero Soh's 2:09.06 from a few years ago the second-fast-est ever, behind Nijboer's best,

since he discounts Derek Clayton's disputed 2:07.47 from 1968. ("More and more Clayton's time isn't being accepted as the world record," Rodgers says. "Person-ally I think it's the biggest sham to ever hit Runner's World.")

Neither Itoh, injured, nor the Soh brothers, whose coach discourages them from going against either Seko or each other (though they did run one-two at Beppu in February), is coming to Boston. Masao Matsuo, whose best marathon time is around 2:16, completes the trio of invited Japanese (whose \$1700 plane fares from Japan are being paid by the Boston Athletic Association).

Seko is a 24-year-old graduate of Waseda University who now works for a canned-goods company (after graduation, he got his college coach a job in his company's recreation office). He is the only one of the Japanese runners who's come to Boston before. Seko placed second to Rodgers in 1979, in 2:10.02, and though he had spent the 1976 school year on exchange at the University of

Southern California, he had forgotten his English in the interval, and explained his failure to win by grabbing his thigh to show where the pain was. On that drizzly afternoon,

wearing his country's emblem, a rising sun, on his chest, Seko stuck to Rodgers for 21 miles. He was essentially following instructions, to tailgate Rodgers, until he started to falter going past Boston College.

Japanese runners will stick to the leaders like glue," says Randy Thomas of Wellesley, a 2:12 marathoner who has raced in Japan by invitation three times. At 20 miles they're still there. They make themselves hurt. They have tremendous heart, and high thresholds of pain.

Both Seko's training and his racing credentials are impressive. He has won the last three Fukuoka Marathons, which annually gather the world's best runners. In Japan's annual Ohme 30-kilometer (18.6 mile) race this February, Seko ran unofficially and beat Nijboer by a full three min-



Tomiji Yamamoto, 67-year-old finisher of the '78 Marathon

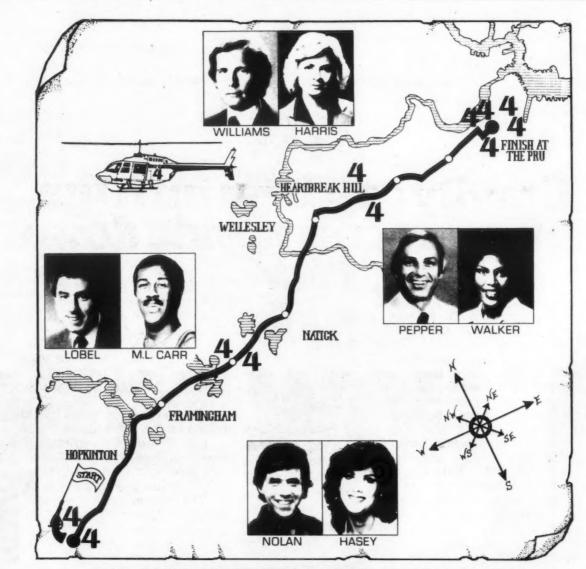
utes. It would have been a world record if he had registered

'Seko is no doubt the best marathoner in the world," Randy Thomas says. "He likes to train by himself and does five-hour runs regularly. One Japanese of-ficial tried to tell me Seko does 210 miles a week. Another just laughed at the figure and said he

does 120 miles plus a lot of quali-

ty track work.

Seko has done his pre-Boston Marathon training in New Zealand, where he recently set a new world record for 30 K on the track. It is the same training technique used by Rodgers prior to his American record, 2:09.27, set Continued on page 12



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Jumping

Continued from page 8

cheaters, either. "A loop might possibly help because the runners would have to go by more than once," the track official says. However, he adds, "you can jump into almost any race. In the 1972 Olympics in Munich somebody jumped in ahead of Frank Shorter and was never pulled off the track. For a while they thought he was the winner.

"Now it happens with great frequency. But it didn't start happening until a couple of years ago. The runners were all very honorable. A couple of years ago as an initiation to a fraternity a bunch of guys jumped in, but they pulled themselves off."

As for the other concern of the BAA and athletes — safety of the runners — Rodgers makes an appeal: "to the people on bikes, keep off the course. Someone's going to get hurt.

"Once," Rodgers recalls, "one guy came out onto the course on roller skates and raced me the last 20 yards. Another time a political protester came onto the course. As long as they're not getting in the way . . . a nut is going to be a nut."

Cloney echoes Rodgers's request: "We have a sensational field this year. The biggest

problem will be crowd control or crowd behavior. We are appealing to the people to obey the authorities."

Speaking of those who do jump in or interfere with runners, Cloney says, "These people are subject to arrest. But if we have to turn into detectives it isn't worth it."

"We don't usually make arrests," a Boston Police Department spokesman says. "The crowd is large and there aren't enough officers. It's supposed to be a good time."

Japanese

Continued from page 9 at Boston in 1979.

Hideki Kita, 27, has what Thomas says are "basically the same credentials as Seko." Kita placed second (at 2:11.20) to Seko in the 1978 Fukuoka race, his first marathon ever. His 2:11.04 won the Tokyo International Marathon last February.

The unofficial local coordinator for the Japanese runners each year is Dr. Minouri Horyuchi, a children's dentist in Newton. Horyuchi, who has been in the United States almost 30 years, always has the best information on who is and who isn't coming



Mitsuo Suzuki and Yutaka Taketomi, in 1978

from Japan. This year, those coming include 25-year-old Nanae Sasaki, Japan's best woman marathoner at 2:51. In addition, some 39 runners, including nine women, have signed up to run Boston on a newspaper-sponsored tour. "They're not tough runners, though," Horyuchi says. "They just like to run." Those not coming include the Demon Drum Group from Sado Island, who have beaten ritual drums at the marathon's finish line each of the last five years.

Horyuchi met Seko's plane at the airport two years ago and visited with him briefly. "Then he and his group disappeared," Horyuchi says. "They like to keep very private. I suppose, though, that if Seko wins this year, I'll have to spend more time with him and act as his translator."

Charlie Rodgers, who manages the Bill Rodgers Running Center at Cleveland Circle, attests to Seko's penchant for privacy. "They'll carry on in secrecy if they so decide," Rodgers

says. "In '79 Horyuchi came by the store the Saturday before the race to ask how Bill was doing. It turns out there was a carload of Japan's top runners waiting outside, with Seko hiding in the back seat.

"It's pretty interesting the way the Japanese like this store," Rodgers says. "You hear a wwwhhrrr, a bus pulls up, and about 50 or 60 Japanese scurry across the Cleveland Circle traffic. They look like children because they're so excited.

"They'll see a pile of 50 Bill Rodgers hats, look them over, measure them up, and grab a pile. Just whip-whip-whip, everything in the store with 'Bill Rodgers' on it, they buy. They love the stuff.

"They also take pictures of the store. Once Bill came out for pictures and autographs. Jesus, here were 50-year-old men acting like 10-year-olds. I guess because they had paid their own way over, it was a big event for them to see Bill and run the Boston Marathon."

Japanese runners who come to Boston are, as a rule, extremely amiable guests. Says Charlie Rodgers, "They're incredibly polite, with all sorts of 'thank-you's, 'hello's, and 'goodbye's. If they like you, they get loose as hell—they start slapping you on the back, and it's almost like an exaggerated slapstick. They tell a joke, and then they start the laughing.

"They always bring little gifts with them, wrapped in beautiful paper, in case they run into someone they like. Once we were at the Eliot Lounge spaghetti feed, and I took their picture — the big group shot of everybody eating. All of a sudden they started whispering, and then they presented me with

a little fan. The Japanese are terrific hosts, too. Guest lists to their top marathons are exclusive, and invited runners are treated with great respect. "The Japanese are by far the most hospitable people in the world," Randy Thomas says. 'Going to Ohme (in February, '80) was one special trip that will never be outdone. We spent nine days in the Hakone Mountains if you ever saw the movie Shogun, that's them. We stayed in an ancient-style hotel on a lake at the base of Mt. Fuji. We each had our own suite, sauna bath, and an awesome, awesome view.

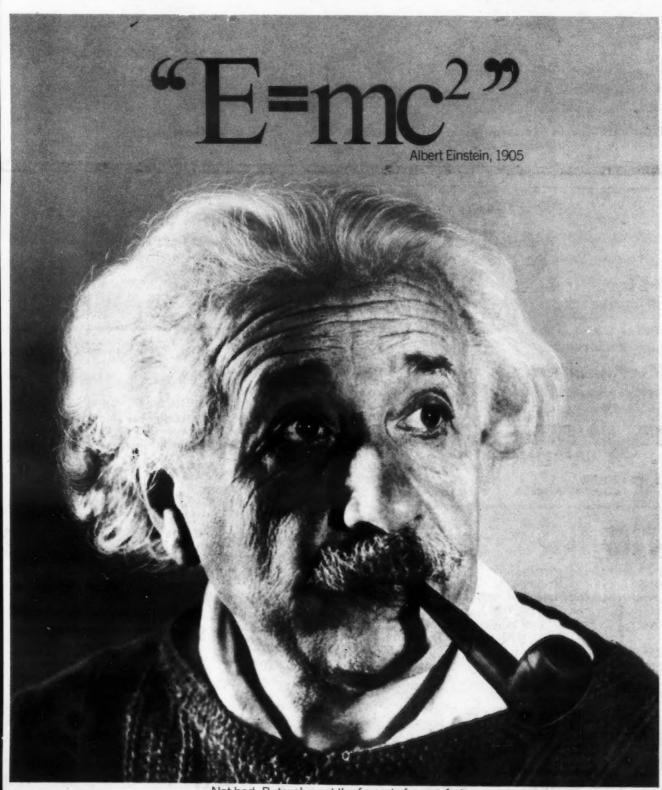
Thomas's most recent trip to Japan was for the inaugural running of a Tokyo marathon. Tokyo, which hadn't been the site of a men's marathon since the '64 Olympics, hosted two major races in the space of a month last winter. The International Marathon marked the 20th anniversary of Tokyo's "sister-city" relationship with New York.

Ohme, the 30-K race that annually attracts 15,000 runners to its out-and-back course on the side of a mountain, keeps a relationship with the Boston Marathon. Each race's top finishers are invited to run at the other race. "That's why running Ohme is so special," says Thomas, whose third-place finish at Boston in '78 earned him the trip. "You bust your hump at Boston to get there."

And Fukuoka, of course, is the marathon that has given both Rodgers and Seko time in the running spotlight. Rodgers's only win there, in '77, was early support for the view that he, not Frank Shorter, had become America's best marathoner.

Seko's '78 win over Rodgers at Fukuoka, which would be the first of three straight, was a revengeful one. "I saw a picture from after the race with Seko on his knees with tears coming down," Charlie Rodgers says. "Beating Bill is a big issue over there."

As for the upcoming rematch, "It'll be a race," Charlie Rodgers promises. "When Japan sends their best runners here, you're talking about national honor for them. It's all on the line,"



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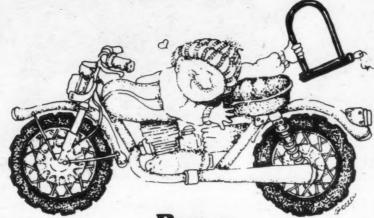
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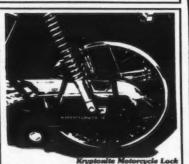
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Who's

Continued from page 4
best time of any American
woman last year, 2:31.23, in the
Choysa Marathon in Auckland,

New Zealand.

Although it set a new Boston women's record, Jacqueline Gareau's 2:34.28 here was not her best, or even second-best, time of last year. In September, Gareau ran her home-town Montreal International Marathon and set a. British Commonwealth record of 2:31.42. She did not win, however, as Patti Catalano set a record of her own, an American record, in winning the race in 2:30.58. In November's Tokyo Marathon, Gareau again set a record (2:30.58), but again failed to win (Great Britain's 43-year-old Joyce Smith beat her).

Patti Catalano also found herself in a shadow last year. After beating Gareau and setting the American record, she raced in New York, besting her own record, but losing to Grete Waitz. By now, Catalano must have come around to the viewpoint that you don't run the first sub-2:30 marathon ever by an American woman and call yourself a loser.

All this talk of three potential women's winners may make it sound as if the other female



Jacqueline Gareau, the top-ranked woman

runners ought to just pack it in and go home. Not so. At least two women in the field are more than capable of giving the favorites a run for their money. Both Laurie Binder and Nancy Conz have run

with the best and are legitimate contenders. Binder's 2:38.10 in last year's New York City Marathon got her sixth place in that race and was the fifth-best time of any American woman last year.

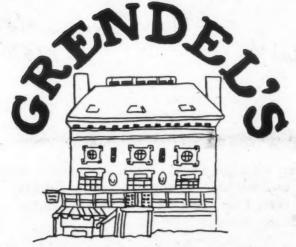


Patti Catalano, the local favorite

Conz's 2:36.02 third-place finish in the Avon Marathon, in London, placed her third among American women marathoners last year. While neither of these women has beaten any of the

three favorites or has yet come very close to their best times, Conz and Binder certainly are potential threats.

This 85th Boston Marathon is full of threats. That there are no Olympic Trials on the horizon means the men's field will be stronger than last year's. And neither the women's competition nor the men's is sewn up by any one, two, or three runners. All the ingredients for a great race are here, although the BAA reports that at least one prominent name from last year's race will be missing. Rosie Ruiz will not be running, only this time she's not expected even to show up.



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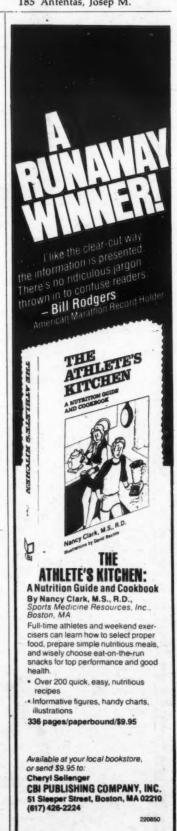
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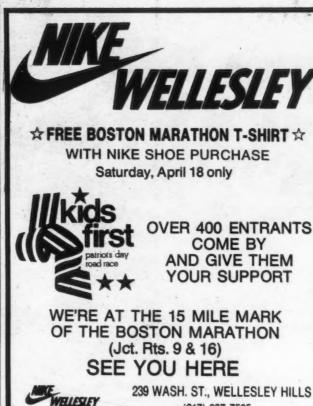
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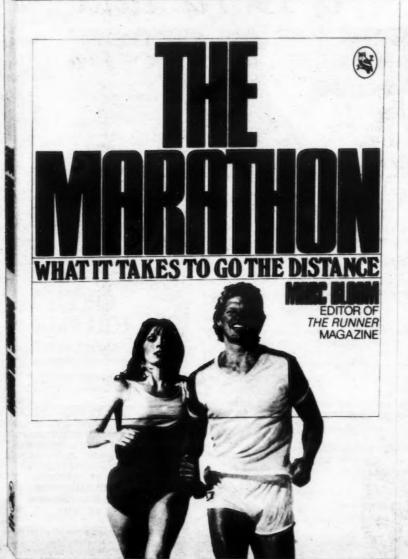
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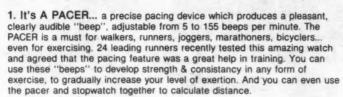
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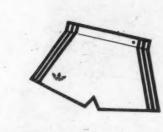
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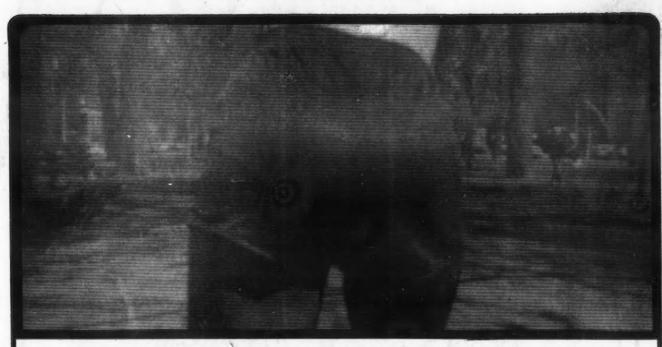
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